THE SAN FRANCISCO
BAY GUARDIAN

35¢

SINCE 1966. THE LARGEST CIRCULATION ALTERNATIVE NEWSPAPER WEST OF THE HUDSON. SEPTEMBER 13 THROUGH SEPTEMBER 26, 1975. VOL. 9, NO. 23

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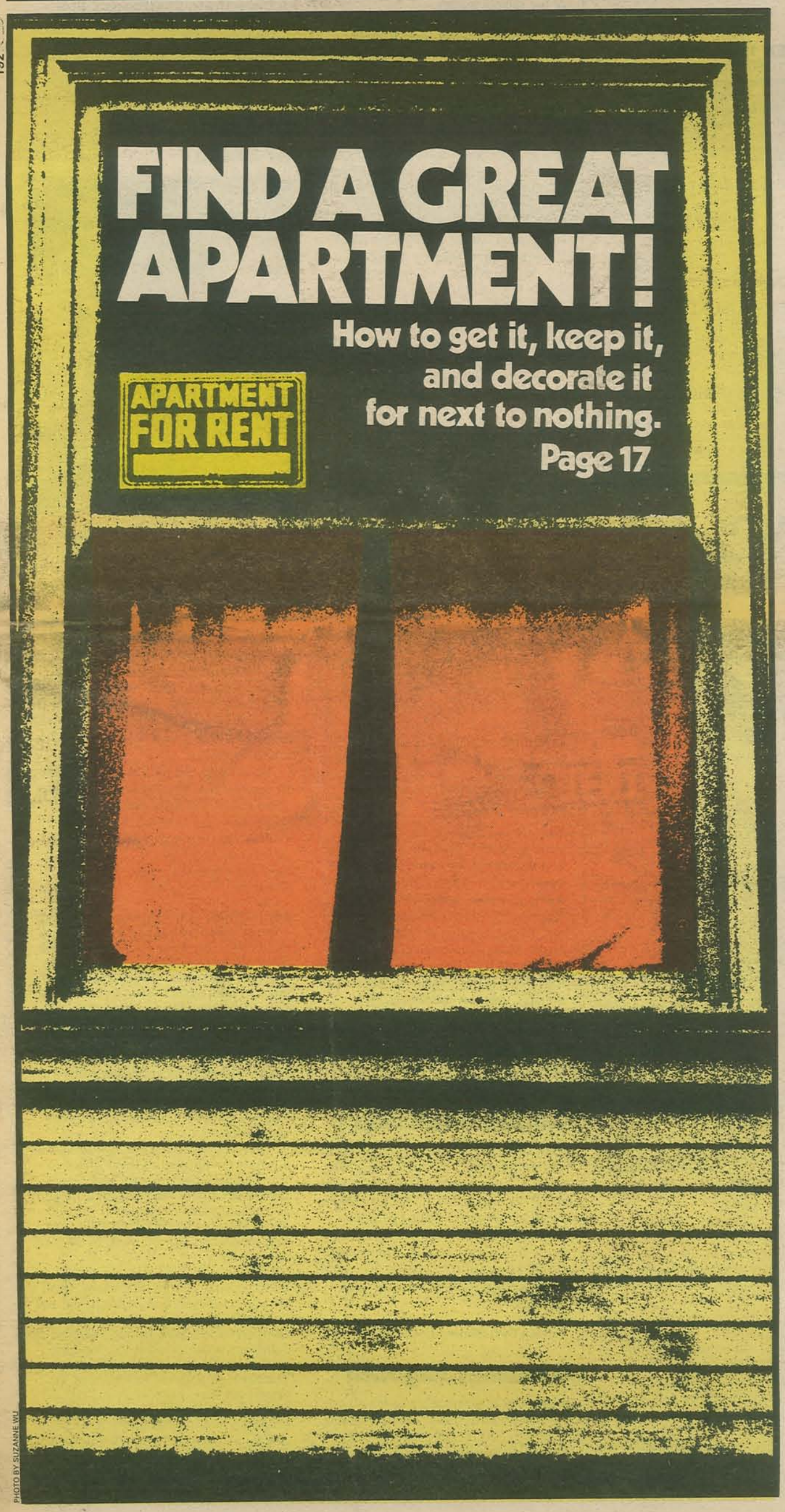


PHOTO BY SUZANNE WU

The Examiner's flimflam man

The real Bob Patterson story. Page 8.

Student discounts

From banks to theaters—the first Bay Area guide. Page 23.

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Fear and loathing at the registrar of voters. Page 6.

U.S. troops in Nicaragua?

Still no word in the Ex/Chron. Page 5.

Free & easy fall events

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Chile revisited

A photo essay of the Allende years. Page 15.

Sunset Scavengers

They're still cleaning up at City Hall. Page 13.

The lively arts

Irene Oppenheim on Brecht and Ibsen, Merrill Shindler on Sodom & Gomorrah, Alan Lewis on the Rowan Brothers, Larry Peitzman on Farewell My Lovely. Pages 27-32.

Rent control in Berkeley

The fight continues. Page 17.

POLITICAL ACTION CALENDAR

BY BRIAN SULKIS

SEPTEMBER 11 (THURSDAY)

CIA INVOLVEMENT IN CHILE. Demonstration and picket line at the CIA offices, marking the second anniversary of the overthrow of the Allende government. 11:30 am: rally at the CIA offices, Old Customs House, Battery/Jackson, SF. 12:30 pm: march through the financial district to the Chilean Consulate, 870 Market, SF. Sponsored by the Northern California Chile Coalition. Call 548-3221 or 863-5921.

JOHN TRUDELL, co-chairman of AIM, speaks on recent events at Pine Ridge. Noon, Hastings Law School, McAllister/Hyde, SF. $2.50 donation for Trudell's defense fund.

SEPTEMBER 13 (SATURDAY)

CHINATOWN COMMUNITY HEALTH FAIR 1975, offering films, slides, informational booths, Tai Chi demonstrations, and dental, eye, foot and high blood pressure screening. Two themes: "Health Care Is Our Right" and "Fight Cutbacks." 11 am to 4:30 pm, Portsmouth Square (near Washington/Clay), free. Call 558-2308. Fair continues Sunday.

NATIONAL WOMEN'S POLITICAL CAUCUS, SF Chapter, is sponsoring a political skills workshop from 9 am to 4 pm at the YWCA, 620 Sutter, SF. Free, childcare provided, bring bag lunch. 441-1247.

SF COMMUNITY CONGRESS RECONVENES, 10 am to 4 pm, at the Buchanan Street "Y" Buchanan/Geary. 824-6287 for info.

SEPTEMBER 14 (SUNDAY)

SAN QUENTIN SIX Community Support Day. SF Mime Troupe, Haight-Ashbury Puppet Workshop, community volleyball tournament, games for young people, music by Lee Hestor and Friends, Reggae Blues Band, Megan & Michael, Pure Funk, and Sweet Chariot. 10 am to 5 pm, Marx Meadow in Golden Gate Park (25th Ave./JFK Drive). Free. Donations to San Quentin 6 appreciated.

SEPTEMBER 16 (TUESDAY)

FRED HARRIS FOR PRESIDENT organizational meeting. 7:30 pm, 4043 23rd St., SF, 387-4975.

SEPTEMBER 17 (WEDNESDAY)

THE CIA AND THE PORTUGUESE REVOLUTION: a lecture by Antonio Silva, a Portuguese soldier and member of the Portuguese Revolutionary Council of Workers, Soldiers and Sailors. Also speaking, Joel Geier, National Chairperson of the International Socialists, 7:30 pm, Laney College Forum, 10th/Fallon, Oakl. $1. 652-0263.

LEARN ABOUT S. 1, repressive legislation now before Congress, at a lecture and discussion presented by Frank Wilkinson, Executive Director for the National Committee Against Repressive Legislation, 7:30 pm, UC Extension Aud., 55 Laguna, SF. $1 donation requested. 648-7750 or 433-2750.

SEPTEMBER 19 (FRIDAY)

GAY EVENT TO SUPPORT CHILEAN RESISTANCE: exhibits, poetry, music, theater, speakers and a film. Sponsored by the Committee for Gay Solidarity with the Chilean Resistance. 7:30 pm to 11 pm, Neighborhood Arts Theater, UC Extension, 55 Laguna, SF. Donation requested, childcare provided. 346-0397 or 863-5921.

SEPTEMBER 20 (SATURDAY)

EUGENE McCARTHY, Independent Presidential candidate, will speak at Independent Fair, Willard Park, corner of Hillegass/Derby, Berkeley. Fair: 10 am to 4 pm, McCarthy speaks at 12:30 pm. For information regarding booths, fair or dinner with McCarthy, call McCarthy '76, Berkeley. 524-1981.

SEPTEMBER 21 (SUNDAY)

WOMEN FOR PEACE BENEFIT Concert. Nathan Schwarz, piano; Bonnie Hampton, cello; others. 8 pm, 107 Southhampton, Berkeley. $2.75.

SEPTEMBER 26 (FRIDAY)

MARK LANE: THE ASSASSINATION OF JFK. The prominent assassination researcher speaks at 8 pm, Gymnasium, College of Marin, Kentfield. $3, call TELETIX.■

THE SAN FRANCISCO
BAY GUARDIAN

"It is a newspaper's duty to print the news and raise hell."
(Wilbur F. Storey: Statement of the aims of the Chicago Times, 1861)

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THIS ISSUE: VOL. 9, NO. 23, SEPTEMBER 13 THROUGH SEPTEMBER 26, 1975

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Wine and chemistry

I simply cannot pass over your wine issue of August 23 without comment. Several of the points therein are so patently false that one wonders whether your reporters were perhaps imbibing a bit excessively of the subject matter.

In "Making Your Own Organically" (ah, the magic word) Jerry Roberts quotes Jim the Greek as deploring modern winemaking practice with the statement "Now people use chemistry." Well, Messrs. Roberts and Greek, the transformation of grape juice to wine does, inevitably, involve chemistry. How else could the process take place—now or since the beginning of time? We are then told that Jim the Greek "forgoes the chemistry"—just before we learn that he adds a questionable bacteriocidal agent to his "organic" wine. I leave with a Keatonesque double-take the assertion that "impurities exit through the bunghole": in humans perhaps, in wine barrels never—at least as Mr. Roberts describes the process. No wonder Jim the Greek says "my wines are not good" with quintessential reverse snobbism.

But worse, immeasurably worse, is Ms. Luchetti's and Mr. Levering's "Jug Wine Contest." All right, it makes an amusing less-that-half-page—if you are willing to smile at the woeful stuff California vintners are all too happy to palm off on the assumption that most people will be just as complaisant as your tasters. The real journalistic issue here, I should think, would be what goes into the mass-marketed jugs. Why are mass producers so adamant against proposed Federal labeling regulations requiring full disclosure of everything in the bottle besides grape juice transformed by yeast into wine? Instead you senselessly praise one brand of wine as being "nonpasteurized," as if dozens of others were not. And someone's description of how jug wine is made would merit an "F" to a twelve-year-old: it's like saying peanut butter is fashioned from elk horns and peppermint oil. An absurdity is an absurdity.

Robert Finigan
San Francisco

Editor's note: Robert Finigan, wine critic for KCBS, listed his picks for the best tasting California jug wines in the latest issue of "Robert Finigan's Private Guide to Wines" (available from 100 Bush St., SF 94104). He gives "outstanding" marks to only two wines: Los Hermanos Mountain Riesling ($3.29, half gallon) and Paul Masson's California Rhine ($3.49). In Finigan's "above average" category are Sebastiani's Mountain Pinot Chardonnay ($4.99), Louis Martini's Mountain White Wine ($3.49), Petri's Chablis Blanc ($1.59/magnum) and Almaden's French Colombard ($3.78).

Damien means help

Help! Damien Switchboard continues to get misrepresented by the Bay Guardian no matter how much information we give you [Guardian, 8/9/75]. We are a 24-hr. telephone service providing help for people involved in crisis situations (drug overdose, suicide), people with problems, people who need information or referrals and/or people who just want to rap.

Jan Zobel
Director
Damien Switchboard (992-5600)

Breakaway forgotten

Breakaway is a women's free school in the East Bay offering a catalog of about 30 arts and skills courses to over 400 women every spring and fall. This is our fifth year of existence—we're virtually an institution—yet we're not included in your article of available fall classes [Guardian, 8/23/75].

Breakaway catalogs for the fall will be available after Sept. 24 at local women's centers and bookstores. Registration is Oct. 12, 3 to 4 pm, at Unitas House, 2700 Bancroft, Berkeley. Classes offered include auto mechanics, astrology, music theory, nutrition and self-defense.

Laura Tow
Berkeley

Ex-ally not afraid of Alioto



PHOTO BY BOB CLAY

I read with great interest your article "Who's Afraid of Alioto?" [Guardian, 8/23/75]. Your implication that the State Bar is afraid of Alioto is not exactly unfounded.

The Sacramento Bee, on July 18, editorially called for the State Bar to take action against Alioto. As a client of Alioto, I personally filed a complaint charging fraud/malpractice with the State Bar. To date I have received nothing but a very short acknowledgement of my letter. It doesn't appear that this group is too eager to do anything at all.

In addition, the SF Chronicle and the SF Examiner can be added to your list of those afraid of Alioto. Both of these dailies have had newsworthy articles "killed" by their legal advisors because of fear of this crook.

Don A. Cookston
Concord

Editors' note: The Bay Guardian is filing a formal complaint against Mayor Alioto and District Attorney John Ferdon with the State Bar Association. We're asking the bar's disciplinary enforcement department to investigate Ferdon's written accusation that Alioto has a "pervasive" conflict of interest through his family's purchase of the port's major tenant, Pacific Far East Lines. We're also asking the bar to investigate why Ferdon has refused to prosecute Alioto and has instead allowed a Los Angeles based citizens' group, People's Lobby, to prosecute the case against Alioto.

Don A. Cookston was a key witness in a private lawsuit that enabled Alioto to win a $2.5 million attorney's fee from the Placer County Water Agency. Alioto subsequently helped Cookston get a job at the SF International Airport, a story first revealed by Denny Walsh in the Sacramento Bee.

The Bee editorial Cookston refers to in his letter says: "An unwholesome smell arises from the Alioto-Cookston deal and one whiff is enough to suggest that an airing out is necessary by the State Bar of California which enforces the State Supreme Court's code of ethics for lawyers. The Bar is empowered to subpoena witnesses, put them under oath and find out what, if any, promises were made to Cookston in return for giving Alioto valuable information for Alioto's suit against the Placer County Water Agency and a group of fellow attorneys."

LETTERS

'Armed thugs'

I strongly disagree with your article entitled "Lay off the cops" [Guardian, 8/23/75].

The strike was an unconscionable act perpetrated by a group of armed thugs who don't give a damn about the citizens of the city that pays their salary. Why in hell should they receive the highest pay in California—just because they have been babied in the past? If this group of lavishly well-paid cops had to live in this city, there wouldn't have been a strike. I agree with the Examiner that special effort must be made to repeal the state law regarding residency requirements. There is no reason why police and firemen should not have to live in the city that pays them.

And to try to justify this kind of lawlessness and criminality by somehow tying it to Manhattanization is absurdity to the nth degree. There is no justification for armed thugs running SF. As for the second column of the article, I fully agree with the viewpoints and that's the reason I'm a subscriber. But to try to connect the two is where I strongly and respectfully disagree.

Ronald S. Winkler
San Francisco

Cops aren't scouts

Your editorial "Lay off the cops!" [Guardian, 8/23/75] appears to have been written about the SF Boy Scouts. It seems that the authors have not heard of the Police Officers Association.

Right now I have a much greater fear of the cops than of big business. Before you can get the big man you are after (big business), why don't you go after the little men (assessors and cops) who are helping them?

Thomas J. Flynn
San Francisco

Reply: See editorial, page 13.

Don't pay!

Your article on "How to beat those tax assessments" [Guardian, 8/9/75] falls short of being really helpful for tenants. Instead of doing the landlord's legwork in preparing a tax appeal or suggesting that tenants should pay the rent increase if it is really proportional to the tax increase, tenants who are faced with rent increases definitely have another option: Don't pay the increase!

If a tenant's apartment or building has significant repair, security or maintenance problems, California law, under the Greene decision, allows tenants to withhold rent and forbids landlords from increasing it—property tax or no property tax. And almost all of us suffer from some of these problems because landlords in SF have allowed the housing stock to deteriorate seriously since landlords know they can always find tenants who will take the place, no matter how run down.

Even if there don't seem to be problems with the building, tenants can still resist the rent increases by getting together with other tenants in their building, forming a union and pressing for reduced rent, using rent strikes, publicity and other tactics to force the landlord to negotiate.

At Tenants Action Group, we have helped thousands of tenants fight rent increases, many of which were supposedly due to property tax increases. With virtually every tenant in the city facing rent increases in the next few months, we are trying to organize a city wide resistance to those increases. (And, as you hinted in your article, many of those increases have already begun, with landlords claiming it's the increased property taxes—which haven't even been decided yet.)

In fact, then, the tenant whose landlord says, in effect, "I don't care what the tax is, I'm raising the rent," does have another option besides calling the Tax Reform Association. If a tenant can't pay the increase, or is just plain sick of paying ever increasing rents, the answer is to say No to higher rent.

We think it's time tenants stopped paying and paying, and landlords are forced to assume their share of the burden.

John P. Bremner
Tenants Action Group
San Francisco

O'Neill as capitalist

Your paper sure was strange this week [8/9/75]. You have one excellent article exposing the phony, lying "poor-mouth" rich pig, Scherr at the Barb, and another article promoting the same caliber of person, namely Dan O'Neill. There is nothing revolutionary about pornography, ethnic jokes and ripping off artists for your own glory. We call that sexism, racism and capitalism. It took money to go to Ireland, money to go to Wounded Knee, money to put out the pornographic comics—all off the backs of other people. The Disney outfit knows they are dealing with another version of their own—one who has the money—and they want it. There is no point in going after somebody's money if they don't have any. And, of course, O'Neill must have some money to pay for his legal defense. Michael Kennedy isn't a "nobody" attorney. He's a big "lefty"—one of those heavies Mr. Gardner deals with so well in his article relating to Scherr and the Barb. Just which side are you on? The O'Neill of today is not the struggling artist fighting the big interests who wanted him kicked out of the Chronicle, where he made plenty of money from his Odd Bodkins strip and Odd Bodkins books. He's another rugged individualist, another capitalist.

Linda Gold
San Francisco



Dan O'Neill replies: Beauty is in the eye of the beholder.

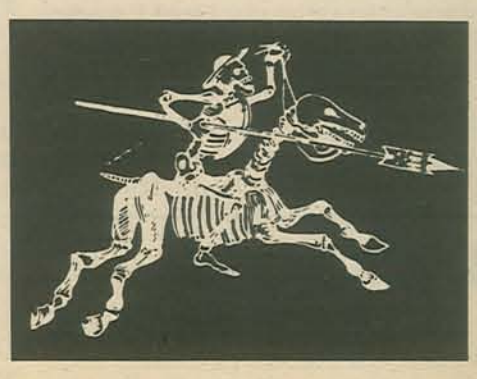
Don't list gay spots

I'm angry that you listed several gay places among those open after midnight in your "after midnight" issue [8/9/75]. Haven't our people been beat up and murdered enough without your sending unsuspecting people to our places? I've seen it happen many times: a guy and "his woman" walk into a Gay disco or restaurant because "the straight places are so boring." These heterosexuals then try to take the places over. They don't seem to realize that these places are our "turf" and they don't seem to realize that they're in Gay places at all.

Heterosexuals are trying to take over Polk Street in the same way they took over North Beach and ruined it in the Fifties and the Haight in the Sixties. In the last few months a straight nightclub opened on Polk and the heterosexuals are now walking up and down the street yelling at us because we are holding hands and being ourselves in our very own neighborhood. They wouldn't dream of taking over the Fillmore or the Inner Mission, yet they always want to take over the Gay places because we've got our act together.

I suggest that the Bay Guardian begin research into the reasons why you heterosexual people find your own bars and nightclubs so boring. Maybe it's got something to do with your social structure. It would make some sobering reading to you heterosexuals who think you know what's best for everyone.

Dave Kesti
Hayward



'Damn near libelous'

Fred Gardner's story on the Barb is false and damn near libelous when he writes of me: "Mandel . . . makes his entrance in defense of Russia's treatment of Jews." As the enclosed Xerox shows ("Mandel Raps Anti-Soviet Vigil," Berkeley Barb, 9/24/65), I said I had been "personally in favor of any kind of action to make the Soviets change their policy toward the Jews. When our hands are clean it is justifiable. Under today's circumstances, however, the overriding moral questions to an American are what we are doing to Vietnam and about Watts." Second, that was an interview with me, not something I wrote, as your readers would conclude . . .

William Mandel
Berkeley

Low wages at Barb

As an early staff reporter for the Berkeley Barb, I found Fred Gardner's article [Guardian, 8/9/75] exciting and thorough.

One minor correction: It was in July 1967 that a first group of Barb workers, including then managing editor Milt Thorpe and myself, "talked union and was fired en masse." Our call at that time for a strike failed, less because of a "surplus of would-be newspaper people" in Berkeley than because (1) we had not yet organized noneditorial employees, (2) the volunteer status of many staffers left them feeling both inadequate and without rights and (3) local activists and media were, as Gardner well points out, quite removed from workers' concerns and generally ignored the event.

On this point, Max Scherr's statement that he paid wages "comparable to [those of] the rest of the underground press" is enlightening. Low wages on an underground or alternative paper—insofar as it is concerned with anything resembling workers' concerns—could presumably only reflect low revenues and capital, yet those of the Barb, even by 1967, were not low. Whether they too might be comparable to "the rest of the underground press" is an interesting issue which Gardner leaves unexplored. In any event, the fact that "in America, all workers are underpaid" hardly excused their further exploitation.

In Max's defense, I must point out that he trained novices into competent reporters, that he never isolated employees into elitist "slots" but, rather, let typists learn reporting, reporters try layout, etc., and that he allotted adequate space to those of us covering antiwar and related activities; if only in these regards, early Barb practice did reflect a truly left-wing politics.

Paula Friedman
Berkeley

Blue ribbon secrecy

Congratulations on printing news about the Riles Commission, a group amazingly overlooked by the establishment press [Guardian, 8/23/75]. Actually, it's not so amazing once it is recognized how this blue-ribbon group operates.

However, while your article zeroes in on the commission's attempts to avoid publicity, it fails to account for the excessive secrecy. Why is it this group prefers to operate out of sight; why does it deliberately obscure itself from public view? Our organization has been observing the commission since its inception last February, and it is our opinion that its members, scions of San Francisco's establishment, are basically not interested in objective study and formal recommendations. Rather they prefer to impress and sway members of the school board and the administration to their way of thinking about the schools. Informal discussions, closed to the public, are occasions for exerting influence over the ideas and policies of the school administration.

For example, it was not the case that Superintendent Alioto bypassed the commission in his recent reorganization, as you report. Rather, commission chairman William Roth and executive director Luvern Cunningham spent long hours huddled with Alioto, providing him with their expert advice. The commission did not take an official position regarding the reorganization—and it is carefully avoiding similar positions on other issues, such as reform of city-school relationships, collective bargaining, etc. In private tete a tetes with school officials, however, subtle influences are operating to elevate the mentality and impose a "ruling class" purview on our elected and appointed officials.

So what, you might say. It's about time some sense was inserted into their muddled heads. It is the Center's position that, in an open society, official agencies, such as the Riles Commission, are expected to be accountable to the public. What if their perspective on the schools, or their agenda for reform, are not in the public interest? What, after all, does this social and business elite, know about the educational needs of San Francisco's multi-ethnic and largely poverty-stricken school population? . . .

In short, the commission requires much more of the forthright and fearless journalism for which the Guardian is famous. Keep up your sleuthing.

Doris Fine/Steve Bayne
San Francisco Service Center for Public Education

Letters to the Editor should be typed, double-spaced, and include your name, address and phone number. They should be short and to the point.

ON

GEYSERS DEAL EXPLODES

Natomas Corporation, the SF-based oil and shipping conglomerate, has been charged with fraud by the federal Securities and Exchange Commission as a result of Natomas's acquisition of a stake in the world's largest geothermal energy project, the Sonoma County Geysers. Natomas has denied all charges.

Natomas has been a key corporation in the Manhattanization of San Francisco and the development of the Pacific Rim. In San Francisco, Mortimer Fleishhacker, a director and major stockholder of Natomas, chaired the executive committee of the SF Planning and Urban Renewal Association (SPUR) from 1963 to 1967, was a partner in the Golden Gateway Center redevelopment project and is a director of Crocker National Bank. Natomas owns a 22-story office highrise at California and Kearny Streets, as well as 54% of American President Shipping Lines and extensive oil rights in the Far East.

In September 1974, Natomas first moved to acquire Thermal Power Company, which then owned 25% of the Sonoma County Geysers. The SEC charges that during the four months it took to complete the $50 million purchase, both companies deliberately withheld the following information from stockholders and the SEC: Natomas offered to pay $55,000 a year for three years to Thermal president Dan McMillan if Natomas's acquisition plans succeeded; Natomas planned to borrow back from Thermal most of the $19.2 million first payment on the purchase of Thermal stock; Thermal agreed to sell Natomas 12 million authorized but non-issued shares in order to discourage two other companies also interested in acquiring Thermal.

Last year, Thermal and its two partners in the Geysers project (Union Oil and Magma Power of Los Angeles) collected more than $9.1 million from PG&E for delivery of dry geothermal steam to PG&E generating plants. Natomas now estimates the steam reserves in the fields are sufficient to quadruple generating capacity over the next decade.

Other Natomas interests include: partial ownership of off-shore drilling rights and 33 new oil wells off the coast of Indonesia (Natomas first obtained the rights in 1967, two years after a bloody military coup ousted then-President Sukarno who had previously nationalized several foreign oil companies); a contract with the Saudi Arabian government for off-shore drilling in the Red Sea; exclusive rights to bunker ships and to operate a refinery on the Caribbean island of Antigua; 25% of a drilling license in the Netherlands for off-shore exploration of 100,480 acres; 12% of a joint venture for off-shore drilling in the North Sea; a lease for geothermal exploration in 4800 acres in Southern California's Imperial Valley; 2800 acres of rock and quarry land in Butte and Sacramento counties; terminals and service stations in eastern Canada and the Caribbean; and controlling interest of American President Lines, which showed a $10.8 million profit in 1974.

Steve LeMoullec/Gail Schontzler

New ILWU coup

Allies of Harry Bridges, president of the International Longshoremen and Warehousemen's Union (ILWU), staged a coup in SF's big longshore local 10 in late August. The result has been the removal from office of Larry Wing, the local's president, which may pave the way for the sale of the local's valuable Fisherman's Wharf property to financial interests linked to Mayor Joe Alioto.

At present Wing still occupies his office at the local 10 union hall (400 North Point, SF), but his opponents within the union, led by Carl Smith, the local's secretary-treasurer, have taken away Wing's power to sign checks, issue bulletins to local members or even receive phone calls. When the Guardian attempted to reach Wing by phone, we were told by the local's receptionist: "I am not supposed to give him any phone calls. We're not supposed to service him as president of the union."

The current round of the fight between pro- and anti-Bridges factions within the Local 10 was provoked in late July by the seemingly unrelated strike by some 200 members of the Sailors Union of the Pacific (SUP) against the Alioto-family-owned Pacific Far East Lines (PFEL). In order to break the strike, which had the sanction of the SF Labor Council and the Teamsters Joint Council 7, PFEL tried to get the ILWU to load PFEL ships docked at SF's Pier 96.

On July 28, John I. Alioto, PFEL president and son of the mayor, invited Wing and other local 10 officials to a meeting to discuss the possibility of ILWU taking over the jobs that had been under contract with the SUP and the Marine Firemen's Union (MFOW). At the meeting held the following day, PFEL was represented by Charles Velson, vice-president of PFEL who was formerly an official of the SF Port Commission, an aide to ILWU president Bridges during the 1971 waterfront strike and is currently still a member of ILWU local 34. In a bulletin to local 10 members dated July 31, Wing explained that he "excused" himself from the meeting because "I felt that Local 10 was being used as a pawn in PFEL's beef with the Seamen."

However, Bridges' local 10 allies, including Secretary-Treasurer Smith, remained in the meeting and later used Wing's exit as a basis for circulating a petition charging Wing with "malfeasance and misfeasance" in office. At the Aug. 21 general meeting of the local, members voted down attempts to accept the petition. If the petition had been accepted, Wing would have been automatically removed from office pending the outcome of a union trial. The next day Bridges sent Wing a letter declaring his opposition to Wing's position in the PFEL dispute.

Several days later the local's executive committee overrode the membership and ordered Wing removed from office. Wing filed a suit on Aug. 27 in Superior Court to effect his reinstatement as president of the local, but no decision had been reached by press time.

With Wing removed as president of the local, his supporters fear that allies of Bridges will again try to sell the local's multimillion dollar Fisherman's Wharf property to financial interests linked to Alioto (see Guardian 11/19/74).

—Bob Levering

FOLLOW THAT STORY!

The two groups fighting present management policies at public television station KQED are using different tactics to try to influence the Board of Directors election set for December. There will be six vacancies on the 27-member board.

The Committee to Save KQED, led by physicist-cum-activist Larry Hall, is seeking proxy votes to throw behind its own slate of candidates (yet to be chosen). The Committee plans to mail proxy forms to the entire KQED membership around the end of September (the mailing will cost an estimated $13,000). They have received support from the National Association of Broadcast Employees and Technicians in the form of a $5,000 loan with favorable terms.

Members Action Program, however, has declined to back the proxy effort. MAP, whose leadership includes KQED board member Carol Levene, will evaluate the nine nominees to be selected by the board and will urge its members to support write-in candidates only if the existing procedure doesn't yield six acceptable people.

Both groups agree the current Board serves as a rubber stamp for KQED President William Osterhaus. They both want to see "Newsroom" restored to a full hour, more local programming, open board meetings and heavier involvement by station employees and members in decision-making. But it may take more than six new board members to bring about these reforms. As of now, only four members stand in consistent opposition to Osterhaus and in favor of station reform: Levene; attorney Marshall Krause; department store employees union official Walter Johnson; and Louis Juarez, director of housing for the city of San Jose. More than half the board have links to major corporations and big downtown law firms. And among those who are supposed to represent social minorities, several have notoriously bad attendance records—especially Evelyn Johnson and Maria Salazar.

The Fortnightly Awards

The Archie Bunker "All in the Family" Award: To Joe Alioto, for his five choices for board of directors of the "nonprofit" corporation to oversee construction of a sports arena in Yerba Buena Center. His appointments, which read like a Who's Who Among Alioto Cronies include: Frank Alioto, the mayor's cousin; Cyril Magnin, a big Alioto campaign contributor and pillar of Manhattanization; William Chester, an Alioto front man in the ILWU; Ray Syufy, an Alioto business partner and law client; Ed Lawson, the Chamber of Commerce's man-on-the scene at City Hall. The directors will allegedly watchdog the city's interests in the sports arena scheme, which was cooked up by Alioto's bosom buddy, Melvin Swig.

The "Kiss of Death" Award: To the SF Examiner for its Sept. 8 editorial endorsing Sup. Dianne Feinstein for mayor:

This was the classic addled newspaper editorial: Turgid prose (she's "toughened but not hardened by experience in the political arena"). Sexist rhetoric ("The slim and lovely young woman . . . in her maiden political voyage . . . the mature—and still lovely—leader in municipal affairs"). Thumping cliches ("she has worked harder at the job than others . . . a woman for all political seasons"). Little visible logic. It had all the intellectual force and vigor of a Stanford sophomore critiquing in a test a medieval poem she hadn't read.

More, it was disingenuous fore and aft. The Examiner praised Feinstein as "one of the first to recognize growing dissatisfaction in the neighborhoods with City Hall's unresponsiveness, and to involve neighborhoods in decision-making." Wow! Since when is the Examiner interested in neighborhoods beyond Van Ness Avenue? Or City Hall responsiveness? Or any decisions whatsoever that come from outside the Chamber of Commerce or 5th and Mission? No: the Examiner hasn't changed, but Feinstein is changing. She's passed muster on law 'n' order and Yerba Buena and other Manhattanization battles, and the Examiner is trying to anoint her as the downtown establishment candidate supreme. But even the Examiner can't come forward and declare its intentions straightaway anymore and get away with it.

Is this the new Examiner? Bring back Bob Patterson!

The Marie Antoinette "Let Them Eat Cake" Award: To the San Francisco Bicentennial Commission and the Emporium, for their plans to fund the baking of a 35,000-pound cake to celebrate SF's Twin Bicentennial. The 17½-ton cake will contain 11,500 pounds of flour, 5100 pounds of sugar and 20,400 eggs, and will be decorated with "royal icing sculpture depicting episodes, events and people of San Francisco's past," according to Bicentennial Times. Cost: $100,000.

DUTCH FLAT

by R. DIGGS



GUARD!

U.S. 'advisors' in Nicaragua

As political turmoil in Nicaragua reaches civil war proportions, 17 US military "advisors" are helping General Anastasio Somoza defend his government against a growing guerrilla revolt, according to the US State Department. The State Department also admits the US is training Nicaraguan National Guard troops and supplying Somoza with military hardware.

These revelations were made by George Gowan of the State Department's Nicaraguan desk in a telephone interview with the Guardian. With the Examiner and Chronicle not carrying reports on the Nicaraguan crisis, the Guardian sought to confirm or deny charges that 423 US Special Forces Rangers were recently sent to Nicaragua from the Panama Canal Zone. The charges were made by the Nicaraguan Sandinista National Liberation Front (FSLN), the guerrilla group leading the fight against Somoza, and were relayed to the Guardian by the Latin American Civic Committee for the Liberation of Nicaragua (LACC), a SF community group of Nicaraguans.

Gowan denied there were Special Forces in Nicaragua: "There might be some confusion because quite a few officers of the Nicaraguan National Guard were trained to be Rangers in the United States, and they wear the Rangers' patch on their shoulders as a matter of pride."



Gowan admitted, however, that 17 military advisors were counseling Somoza's army on administrative, personnel and equipment matters. Gowan also said the US is training up to 500 Nicaraguan National Guard troops in the US and the Panama Canal Zone this year in a program costing $600,000. In June, Gowan told the Guardian, the US sold the Somoza government eight military helicopters, two C-47 transport planes and assorted trucks and construction equipment. US military aid to Somoza totaled $4 million in 1975.

Somoza's family has ruled Nicaragua for 40 years. While the average Nicaraguan worker makes 30¢ an hour, Somoza owns half the property in the country, most of the businesses and "runs Nicaragua as if it were his private estate," according to two columns by Jack Anderson about the Nicaraguan situation.

The anti-Somoza FSLN was formed in 1963 and enjoys wide-spread support in rural provinces. Even some wealthy coffee growers have been arrested for assisting the guerrillas, and there are reports some National Guard members have joined them. In December 1974, the FSLN captured 12 prominent Nicaraguans and exchanged them for political prisoners who were then flown to Cuba.

Except for the two Jack Anderson columns which appeared on Aug. 18 and 19, no reports on Nicaragua have appeared in the SF papers since the flurry of kidnapping headlines in December. (The NY Times carried dispatches from Nicaragua about the escalating armed conflict filed by correspondent Alan Riding on Aug. 6 and 10.)

At press time the LACC had scheduled a Sept. 10 press conference to protest US involvement in Nicaragua and the Ex/Chron news blackout. Roberto Vargas, a member of the committee, told the Guardian, "It's extremely important to the 50,000 Nicaraguans here in the Bay Area. We don't read about our people in this country. It's as if we're in a news vacuum, almost as if we don't exist."

—Nancy Dunn

Jury spoils system crumbling?

In December of 1968, the Guardian's Blair Paltridge opened a scathing indictment of the grand jury system in San Francisco with this statement:

"San Francisco's grand juries no more represent a cross-section of this city than do the board of directors of the Bank of America or the afternoon clientele at the steam room at the Olympic Club."

The story prompted much political agitation and litigation over the grand jury's composition and spoils-system process of selection, but SF judges to this day are packing the county grand jury with their friends, neighbors and restaurateurs, in cavalier disregard of the city's economic, racial, sexual and geographical mix. The 1975-76 investigating grand jury, handpicked by the 26 judges of the Superior Court and impaneled last month, resembles most grand juries of years past: it consists mostly of older white men who live in San Francisco's gilt-edged neighborhoods and maintain close ties to corporate development interests and establishment politics.

Small wonder that SF grand juries over the years have consistently touted skyscrapers, blasted "welfare chiselers" and studiously ignored most of the city's basic problems. The only exception in recent years was the 1974-75 grand jury which contained, for the first time, nine ordinary citizens as volunteers. The jury issued a series of critical reports on city departments, including a stinging statement that blasted Mayor Alioto's wheelings and dealings at the Port and the Sunol golf course. But the judges abandoned the volunteer system in appointing the 1975-76 investigating jury and are back to picking their friends.

On Oct. 2, US District Judge Charles Renfrew will hear arguments in a suit that seeks to have the crony system of grand jury selection declared unconstitutional and replaced by a selection system that would make the investigating grand jury representative of the city's population. Attorneys Sidney Wolinsky of Public Advocates and Jon Van Dyke, a law professor at Hastings, are pressing the suit against the Superior Court judges on behalf of several neighborhood groups. The suit has already succeeded, as of March of this year, in democratizing part of the grand jury process. Instead of one grand jury, there are now two. One, chosen randomly from voter registration lists, is charged with handing down criminal indictments (although this is essentially a rubber stamp for the district attorney). The other grand jury has the power to scrutinize every operation of city government, subpoena anyone in the city, issue reports on any subject whatsoever and bring impeachment proceedings against any SF public official. This body is still chosen by the judges from the ranks of their social creditors and drinking buddies.

Of the 19 members of this year's investigating grand jury, according to a motion filed by Wolinsky and Van Dyke, 15 are men, 14 are white, and ten are over the age of 50. Eight live in Pacific or Presidio Heights, four in the Sunset, one each on Nob Hill, Russian Hill and Telegraph Hill—but not one lives in the Mission, the Western Addition, Hunters Point/Bayview or the Haight-Ashbury. Plus there's not a blue collar in the bunch—18 members are active or retired white-collar workers, and the other one is a 29-year-old graduate student.

Two grand jurors, Harold J. Bentson and Maurice L. Dickinson, were formerly employed by Bechtel Corporation, and another, Richard Sims III, is associated with a law firm that represents Bechtel and other large construction companies. One grand juror, Charles R. Breyer, is associated with Jacobs, Sills and Coblentz, the law firm of airport commissioner William Coblentz (an Alioto appointee). Another, Charlotte Poole, is the wife of Cecil F. Poole, a former US attorney and current member of Coblentz's firm, which has some of the Bay Area's largest construction and development corporations as clients. Another attorney on the grand jury, Alan H. Nichols, has as a client the Building Industry Conference Board of SF.

Three are former members of the Board of Supervisors: Harold Dobbs, Roger Boas and Clarissa McMahon. Dobbs, former owner of Mel's Drive-In, has run for mayor three times. Boas is a local Pontiac salesman and Democratic party functionary. McMahon hurriedly resigned as a supervisor in 1966, as Herb Caen put it, "after a rash of bad publicity about a real estate deal and the high price of fire hydrants sold to the city by her then close pal and client, Stuart Greenberg."

Wolinsky and Van Dyke are confident Judge Renfrew will rule on the suit in their favor. "The judges don't have a legal leg to stand on," Wolinsky asserted, "and their moral position is tenuous at best." He finds it amusing that the judges have gone to such lengths to protect their prerogatives, especially since grand jurors are paid only $10 a day for their services. "It's such a cheap, petty spoils system," Wolinsky said. "I'd understand it if it was a high-paying job."

The point, as valid today as it was in 1968: A grand jury from Pacific Heights cannot be expected to concern itself with the performance of the Department of Social Services, except when it comes to saving money by slashing services. A grand jury that is almost 80% male has little motivation to investigate the quality of gynecological care administered by the Health Department. And a grand jury whose members are drawn largely from the Manhattanizing ranks of construction and development interests is certainly not likely to conduct an objective investigation into the economic and physical strangulation of the city by the incessant onslaught of highrises.

—Michael E. Miller

That was the half-week that was

Many newspaper readers were surprised to find that the airmailed Sunday New York Times "Week in Review" section covered the Sept. 5 Ford assassination attempt in detail, while the corresponding section of the Sunday Examiner/Chronicle, with its home office only two hours from the scene of the attempt in Sacramento, contained no mention of the incident.

"Even if Ford had been bumped off, we wouldn't have covered it," David Kleinberg, an associate editor of the Chronicle-produced "This World" section, told the Guardian.

"Is there any story that you would have included if it happened that late in the week?" we asked ranking associate editor Charles Downie.

"No, our production system makes it impossible," he admitted.

The problem is the deadline, or rather the priority each newspaper gives its weekly news review section. The Times has a Thursday night deadline, but it holds a portion of a page open for any late-breaking news, which can be included as late as 9 pm Saturday night. The Chronicle, on the other hand, writes the bulk of its news review section on Tuesday, making its changes and updates on Wednesday and Thursday morning. Any earthshaking events which happen by Friday morning can be included, although only in the last editions of the paper. But—don't worry. You can read all about the nine-day-old attempted assassination in next Sunday's Half-week in Review Section.

Note: Until five years ago, the Chronicle deadline was a day later for the section, but the change to offset type—billed as a more modern and efficient means of production—slowed down the system, according to Downie. "The new system still needs to be ironed out," he said. It could use a little starch, too.

—Paul DeMarco

SF Election Intelligencer

Fear and loathing at the Registrar of voters

BY JERRY ROBERTS

Trailing entourages of family and supporters behind them, well-heeled candidates for office in this fall's San Francisco election have swept into the Registrar of Voters office, plopped down several thousand signatures instead of a traditional filing fee, and marched out mouthing pallid cliches about how they are running "shoe-leather" and "people's" campaigns. Strong and incumbent candidates with big campaign budgets—notably George Moscone, Dianne Feinstein, Milton Marks, Supervisors John Molinari, Quentin Kopp, Robert Mendelsohn, District Attorney John Ferdon and Sheriff Richard Hongisto—are foisting themselves off as "people's candidates" while actually sticking taxpayers in the neck for thousands of dollars apiece.

The front-runners have taken advantage of a section of the state's new campaign reform law which permits candidates for the first time to submit voters' signatures instead of cash as an entry fee into the election. Each valid signature is counted as a 25¢ reduction in the normal filing fee.

The new law has created a nightmarish volume of work at the registrar's. The election office hums ten to 12 hours a day, seven days a week, at an extra cost to SF taxpayers of tens of thousands of dollars. According to Jay Patterson of the registrar's office, to validate the signatures for only one mayoral candidate requires 50 people to work four eight-hour days—1600 person-hours, or $6000.

The registrar has already been forced to hire 65 temporary workers at $30 a day to cope with the crush of work. Of the five leading candidates for mayor, only John Barbagelata and Jack Ertola put up cash instead of signatures. Among incumbent supervisors, only Terry Francois, Robert Gonzales and Ron Pelosi paid to enter the race.

With seven weeks to go before the election, the races look like this, based on a Guardian survey of City Hall and campaign sources, observations on the campaign trail and a sampling of candidates' polls and public records:

Mayor's race

With Sup. Dianne Feinstein's campaign floating on air from an early and flowery editorial endorsement from the Examiner, and boosted by her hold-the-line stance on the police strike, the mayor's race could become a two-way contest between Feinstein and Democratic State Senator George Moscone. Moscone, running with the full weight of the Phil Burton liberal Democratic machine behind him, has been the front-runner since January.

Trailing behind, Republican State Senator Milton Marks, an early comer, looked tired and dejected at a candidates night, and he continued fence-sitting on issues. He denied recurrent rumors he was quitting the race. Sup. John Barbagelata and Judge Jack Ertola were running close together in fourth, each trying to ignite a widespread resentment against police and big tax hikes out in Homeowner Land and harness it to his natural conservative, anti-big-labor constituency of small businessmen, realtors and North Beach good old boys.

The five name candidates are joined by Roland Sheppard of the Socialist Workers, Nick Benton of the US Labor Party, social worker Josie Lee Kuhlman, Libertarian engineer Ray Cunningham, realtor/tax maverick Don Donaldson and environmentalist John Diamante.

The Examiner's Sept. 8 endorsement of Feinstein, while not unexpected, appeared weeks early. A classic of Republican logic and rhetoric, it departed from the Examiner's recent move to the editorial left. Short on facts and long on airy description, the Examiner even presented Dianne's physical appearance as a reason to vote her in: "The slim and lovely young woman who astonished the town six years ago by leading the field in her maiden political race has grown into the mature—and still lovely—leader in municipal affairs." The early endorsement dovetails with Feinstein's first financial report—$500 each from Cyril Magnin, AMFAC corporation, Bechtel corporation and developer Gerson Bakar. This shows that Feinstein continues to move away from her original ecology/neighborhood/good-government constituency and toward the downtown/Chamber-of-Commerce bloc. She supported the Chamber's anti-labor Proposition L last election, voted for Manhattanization projects like Yerba Buena and Gerson Bakar's Lake Merced development, opposed pro-gay, pro-feminist legislation like the citation system for victimless crimes, hasn't worked well with feminist groups, has raised suspicions among some neighborhood groups the Examiner gives her credit for representing and is focusing her campaign on law and order. She seems to want to become downtown's choice to stave off the liberal Democratic Moscone menace.

Note: The November voting for mayor now looks like a primary: to be elected, a candidate must win more than 50% of the vote. If no one wins a majority the first time out, as now seems likely, the two candidates with the highest vote totals will square off in a two-person race in December.



PHOTO BY RICK GROSSE

Carol Ruth Silver, a liberal candidate for SF District Attorney, delivers her filing papers to Jay Patterson of the Registrar of Voters as Silver supporters look on.

Supervisors

With a flock of issue-oriented, community-based candidates challenging six incumbent supervisors, talk of "throw the rascals out" is starting to build. Sylvester Herring, political liaison for the Delancey Street Foundation, confirmed reports

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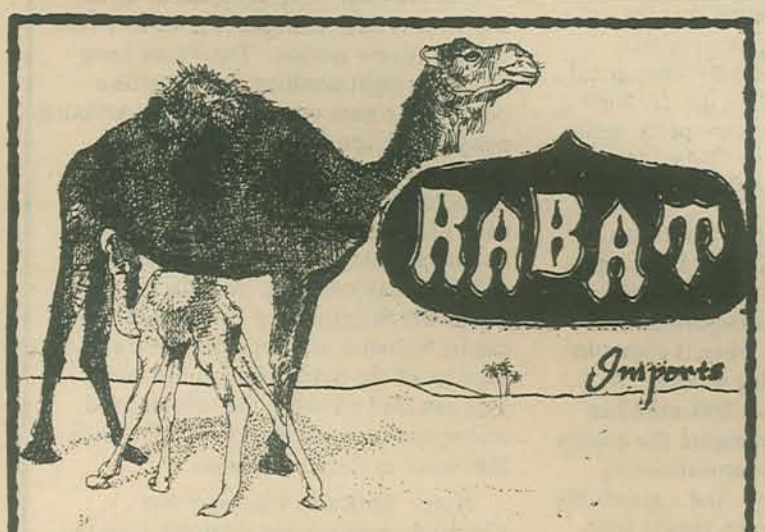
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1975 Fall Internship Program

This fall, the Bay Guardian will accept a small number of interns to help research major investigative and consumer and Guardian guides. Under the direction of Bay Guardian reporters and editors, interns will research public documents, interview sources and cover meetings. Their findings will be incorporated into Bay Guardian investigative pieces.

Interns will get significant experience in investigative reporting and may be assigned to report short news items independently.

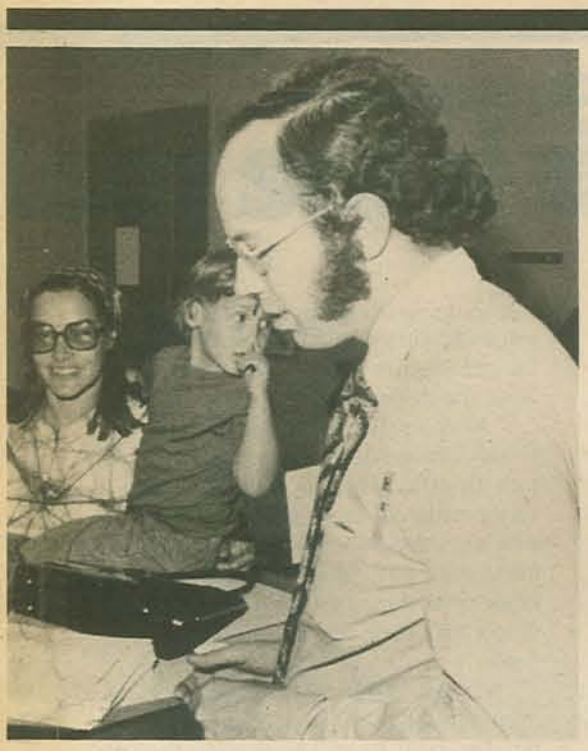
HOW TO APPLY

Send us a single typewritten page describing your interests, background, qualifications and one reference. Include clippings or samples of your work. Deadline: Oct. 1, 1975. We'll let you know soon after that date.

QUALIFICATIONS

Applicants should be seriously considering journalism as a career. Previous education or experience in journalism, community organizing, research or urban studies is welcomed. Must have a minimum of 20 hours free during each work week, mid-October to mid-December. Financial independence is, of course, a requirement.

Write to: Fall Internship Program, Bay Guardian, 2700-19th Street, SF 94110.



that Delancey Street may sponsor a slate of six people to challenge the incumbents, and the SF Building and Trades Council refused to endorse any incumbent supervisor at their endorsing convention Sept. 4.

Of the 28 candidates challenging the incumbents, Arnold Townsend of the Western Addition Project Area Committee and Espanola Jackson, a long-time community organizer from Hunter's Point, particularly make sense on tough bread-and-butter issues of social services, housing and health care that are all but ignored by the incumbents.

Enola Maxwell, a black woman from Potrero Hill, also enjoys support in minority communities and appeals to feminists, as does political pro Lorraine Lahr. Lahr, a former president of the National Organization for Women, directed George McGovern's successful SF campaign organization in 1972 and will count on the Burton Democratic establishment for support.

The two challengers talking most specifically about progressive fiscal policies are Jesse Tepper and Lloyd Taylor. Tepper's platform features several new revenues for the city, including the acquisition of PG&E and enforcement of the Raker Act.

Peter Mendelsohn, the feisty old Wobblie who led the South of Market fight against the Redevelopment Agency, is running for supervisor for a third time on issues like programs for the elderly, improved public transit and no new taxes. Another repeat challenger, Harvey Milk, a Castro Street store owner who won 17,000 votes two years ago, appears even stronger this time out: he is one of only two candidates endorsed by the SF Building and Trades Council. Also endorsed by the Council is Marina homeowner Joyce Ream, who lists Building and Trades' George Evankovich as her campaign chairman and has the support of Alioto crony Dave Jenkins.

Among the incumbents, Quentin Kopp and John Molinari, running on Mr. Clean images of fiscal conservatism and personal integrity, are generally thought to have the best chances of re-election. Terry Francois and Robert Gonzales, who talk a minority-community line but generally vote a downtown one, are mentioned most often as being vulnerable.

Ron Pelosi, who raised $86,000 in his last supervisorial campaign from big downtown contributors and spent much of it on radio and television, is usually ranked fourth in straw polls. Robert Mendelsohn is figured by some as somewhat vulnerable because of an enormous debt left over from an ill-fated stab at winning the state controller's race last year. Last January, Mendelsohn reported $300,000 in unpaid loans and bills, and though he's chipped away at it the debt remains substantial. As one City Hall source put it, "He's got too much paper out to call in any more favors."

DA and Sheriff

Two liberals—Carol Ruth Silver and Joe Freitas—and an Alioto ally, William Mallen, are taking on incumbent DA John Ferdon. Silver, former legal counsel to the sheriff's department, and Freitas, who used to be director of Common Cause, are hitting hard at Ferdon for his obsession with prosecuting victimless crime while violent, white-collar and anti-consumer crime spirals.

Liberal incumbent sheriff Richard Hongisto faces five challengers from his political right. His strongest opposition comes from Alioto bodyguard Michael Nevin and from Republican Gene Prat, who's enlisted former SF State president S. I. Hayakawa and Mrs. Eugene McAteer as co-chairpersons of his campaign. Ex-tough-cop William Bigarini, sheriff's deputy William Rabenorth and police officer Robert Geary are all running law-and-order campaigns.

Make money on the election

With the city's election office mired down in signature checking, the very title "Registrar of Voters" seems a misnomer. In fact, only a tiny percentage of the registrar's total budget—about $10,000—will actually be used to pay people to register new voters. So the task of beefing up the rolls of voters, which have been decimated by the seasonal purge of thousands of people who failed to vote last election, has fallen to unofficial voter registration groups.

Largest is the Coalition to Register 100,000 New Voters, which has signed up about 20,000 new voters already and which expects to register another 5000 people a week from now until the voter registration deadline on Oct. 3. The coalition was organized by much of the same community activist leadership that organized the first SF Community Congress (see Guardian, 5/3/75). For several months, it tried to squeeze $25,000 out of the city for voter registration but was opposed and finally defeated by Mayor Alioto and Sups. Kopp, Barbagelata, Feinstein and Al Nelder (who's co-chairman of the Feinstein-for-Mayor campaign). They finally received financial backing from the county Democratic Party.

The coalition encourages people to come to its office at 12 Valencia to be trained as deputy registrars. Training takes about half an hour, and the coalition then provides you with registration books to sign up voters. The coalition pays, with the Democrats' money, 35¢ for each voter that you register.

Where to see-hear the candidates

That most venerable of SF election institutions—the candidates' night—offers a blend of one part town meeting, one part stand-up comedy and one part serious politics. Take your opportunity to meet the candidates, roast incumbents and ask your own tough questions at the following candidates' nights:

Sept. 15:
Bojangles, Larkin near Ellis, 8 pm, sponsored by the Harry S. Truman Democratic Club and the SF Gay Voters League.

Sept. 16:
Visitacion Valley Community Center, 50 Raymond St., 7:30 pm, sponsored by All People's Coalition.
Rathskellar Restaurant, 600 Turk, 9 pm, sponsored by the Democratic Women's Forum.

Sept. 23:
Aptos Jr. High School, 105 Aptos Ave., 7:30 pm, Balboa Terrace Homeowner's Association.

Sept. 24:
West Portal Library Branch, 190 Lenox Way, 7:30 pm, sponsored by the Greater West Portal Neighborhood Association. ■

Research by Paul DeMarco and Elaine Herscher of the Guardian Summer Investigative Reporting Project.

Subjects

needed to volunteer in a government supported research project to study effects of marijuana. To participate, you must be male, between the ages of 21-31 years and have used marijuana on a regular basis. You must be in excellent physical and mental health.

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PROXY (This Proxy is **not** solicited on behalf of management.)

I, the undersigned, a member of KQED, Inc., appoint Laurence S. Hall as my proxy to vote and act for me and in my place at any and all regular and special meetings of the membership of KQED, Inc., and at any adjournment thereof, including any vote of the membership by mail ballot, relative to any matter that may be put to a vote of the members, in the same manner and with the same effect as if I were personally present, including but not limited to the election of any Director to the Board of Directors of KQED, Inc.

This proxy shall be voted according to the policies or instructions of the Committee to SAVE KQED. I authorize my proxy to substitute any other person to act under the proxy, to revoke any such substitution, and file this proxy and any substitution or revocation with the Secretary of KQED, Inc.

This proxy and the authority represented herein may be revoked at any time by the undersigned, and unless revoked shall terminate on December 31, 1978, unless the following box is checked: ☐ This proxy will remain in force until December 31, 1976.

DATE (if undated, the date of receipt will be the date of this proxy)

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IMPORTANT
Please sign and return your proxy even if you do not wish to make a contribution or participate in the Committee. THIS STUB IS NOT PART OF YOUR PROXY.

Forget City Magazine---

This is the real

BY BURTON H. WOLFE

Three years ago Bob Patterson established a milestone in American newspaper journalism. He became the only reporter ever featured in national news magazines for being fired from the same daily newspaper for practically the same reason: fraud. The first time Patterson was removed from Hearst's San Francisco Examiner was in January 1949. He had been writing a column that rivaled Herb Caen's when a Hollywood-based scandal sheet exposed his hidden 12-year criminal record. Everybody thought he was finished then. But he was rehired by the Examiner in 1967 and was used to report scandals about homosexuals, welfare chiselers and the like in front-page byline stories.

One of Patterson's front-page stories has embroiled the Hearst Corporation, the Examiner and several of the newspaper's top editorial people in a $32 million libel suit filed by Synanon, the nonprofit charitable foundation known most widely for its unorthodox business enterprises and drug rehabilitation programs. The libel action in turn led to a $50 million criminal conspiracy complaint lodged by Synanon against some of the same defendants along with two ex-felons since convicted of pilfering records from the foundation's offices.

On Aug. 10, 1972, Patterson was dismissed from the Examiner again, this time in a front-page announcement that his series of articles on life "inside China" had been fraudulently conceived. Time, Newsweek, the Los Angeles Times and other periodicals reported the story, and once more everyone thought Patterson was through.

But *mirabile dictu*, three months after he was fired the second time, Patterson began drawing $250 a week from the Examiner through the newspaper's Garret McEnerney II law firm. These payments, continuing up to the present and not yet clearly explained, have something to do with Patterson's becoming the key witness in Synanon's $32 million libel suit and with his subsidiary role in the foundation's $50 million criminal conspiracy complaint.

In the wake of Synanon's legal actions, there has been a disintegration of Examiner management as it existed before the stew created by Patterson. Publisher Charles Gould has been removed from the paper and placed in a nonpublishing executive's position at the William Randolph Hearst Foundation. Ed Dooley, once top editor, has been fired. City editor Gale Cook has been demoted to reporter. Associate managing editor Josh Eppinger has retired to become executive editor of Signature, the magazine of the Diners Club. The Examiner's chief investigative reporter, Ed Montgomery, a defendant in both Synanon lawsuits, has retired. And Examiner president Randolph A. "Randy" Hearst, distraught over the suits and the big sums of money they are costing, finds himself unable to settle them out of court.

In the midst of pretrial skirmishes, the man who ignited the fire under the stew, Bob Patterson, has become big news again. Various newspapers and [More], the national journalism review, have recently published brief accounts of his role in the suits. His photo appeared on the cover of the Aug. 10, 1975 issue of City of San Francisco, along with a headline in big block letters: "FORGET HERB CAEN—THIS IS THE REAL MR. SAN FRANCISCO." That made Patterson the talk of the town once more and prompted lawyer Melvin Belli to praise him in a letter to City for doing "a lot more for this country . . . than that bastard we sent to the White House."

Perhaps the most amazing part of this Bob Patterson saga is that, despite all the attention devoted to him, nobody has ever published an accurate story of his life or an account of how the nightmare he created for the Hearst organization came to pass. Patterson's own autobiographical piece in City? Well, any relation between the Bob Patterson in that story and a living journalist by that name is "purely coincidental," as they used to tell you in screen announcements for "The Green Hornet."

To find out as much as I could about Bob Patterson, the enigmatic journalist who was allegedly the ghostwriter of the autobiographies of trial lawyer Jake Ehrlich and ex-madam Sally Stanford, I interviewed him at length in his Parkside district home. No writer had ever succeeded in gaining an interview with Patterson. I did because it was set up for me by his lawyer, Vincent Hallinan, with whom I am friendly. At the time Hallinan arranged the get-together, he had no idea that City editor Warren Hinckle would cook up the publication of Patterson's own story and that my research would tear Patterson's story to shreds.

During our lengthy interview, Patterson told me he entered the world as Robert Lawrence Patterson, a name that was to appear in varied forms on police rap sheets six pages thick. But I obtained a copy of his birth certificate, and it shows he was born Lloyd L. Patterson. In his City story, Patterson states that he was born "of simple Sunset District peasant stock." His birth certificate, however, shows he was born of East Bay stock, and former friends of the family say the Pattersons were anything but peasants.

Bob's father, Lloyd Horace Patterson, was a native of California. His mother, Merle (nee Larson) Patterson, was born in Oregon. They lived in a house at 1416 Milvia St., Berkeley. Bob Patterson was born there at 4:25 on the morning of March 7, 1907, according to the birth certificate on file in the Berkeley Department of Public Health.

The birth certificate gives Lloyd Horace Patterson's occupation as "real estate broker." Bob told me his father was actually an alcoholic seaman who deserted his household when Bob was a year old.

Bob was raised by his mother. Eventually she remarried, choosing as her mate this time a prosperous San Francisco lawyer, Joseph Warren Preston, who adopted Bob. Preston was also an alcoholic, according to Bob, and Bob let it be known that he hated his stepfather. The sentiment being mutual, Preston sent his adopted son to one of the ritziest military schools in the US, the Hitchcock Military Academy in San Rafael, to keep him out of the house. There Bob became head of the school's drama society and captain of the boxing team.

From Eton to aliases

Next came a brief stint at Eton College in Buckinghamshire, England. Chronicle reporter Carolyn Anspacher, a friend of the Preston family, recalls Bob at this time with admiration. "He had a British accent and gorgeous clothes," she reminisced in a phone talk with me. "He was the most attractive thing I'd ever seen."

But respectability and local society admiration did not suit Bob Patterson in those days. At 17 he beat up his stepfather, dropped out of school and began tramping across country, Patterson told me.

In the 1920s it was common to find transient reporters on daily newspapers: men who stayed in one town a few months or a year, consorted with loose women and drank in the local bars, then moved on to another town. Most lacked a college education, formal journalism training or any of the requirements for newcomers on today's papers. They were hired because they demonstrated a knack for writing a story. That's how Patterson got a job at the now defunct San Diego Sun and worked his way across country on other newspapers such as the Phoenix Republic and the Denver Post.

At least that's what he told me over bourbon and soda drinks in the barroom of his home. Synanon's lawyers have been struggling to get confirmation or denial of Patterson's various claims to employment. At least half the alleged employers do not respond, and of those that do, nearly all say they never heard of either Patterson or any of the 40 aliases for him submitted by Synanon for personnel records checkups. Among those responding in the negative is the Denver Post. Its personnel director, James G. Banman, wrote to Synanon last year that no Robert Lloyd Patterson ever worked there and none of his aliases shows up either..

As you can see from the birth certificate revelation, I did my own checking on Patterson to determine if anything he says can be trusted. He told me, for instance, that he owns the house where he lives with his Japanese-American wife, Kaye. I found out he rents it from a woman in Lafayette.

Patterson in Sing Sing

According to Patterson's story in City, all he did from the time he left home until the day he was first hired by the Examiner was work for newspapers, press services and one gangster. My research turned up a different story.

In 1925, just 18 and away from home only one year, the real Bob Patterson was arrested in Tucson, Arizona, for the first of more than 40 offenses he would commit in his lifetime under a similar number of aliases. One of many police rap sheets identifies him as "Maxmillian Carlton" (the name of a famous count), charged with "passing bad chex" (sic) and sentenced to 60 days in jail. A second entry on the rap sheet indicates the charge was changed to "cashing checks without sufficient funds."

One year later, Patterson returned to San Francisco and got a job at the Chronicle, according to veterans on the paper. While he was there or shortly afterward, he rented a Hertz car under the name Robert Lawson Preston. That may have been his true legal name at this time, because he had been adopted by Joseph Preston; it depends on whether he ever changed his first name legally from Lloyd to Robert. Patterson or Preston kept the Hertz car two days past the due date and was picked up by the police and charged with "embezzlement." Later the charge was dismissed.

Patterson was 20 and not yet in serious trouble. He was already an experienced newspaperman capable of getting a job in many parts of the country. In the summer of 1927 he chose New York City, and that is where the heavy crimes began. Patterson explained the circumstances to me:

"I was working for the old New York Graphic, mostly on the police beat. One day I ran into Owen Madden, one of the three top bootleggers in the country, all of them working out of the New York–New Jersey area. We got to talking and he asked me how much money I was earning at the Graphic. I said, '$47.50 a week and what's it to you?' He said, 'Don't get mad—that isn't much dough. How would you like to earn a hundred a week?' Well, I didn't have your conventional morals and I was interested in money, and that was a lot of money in those days, so I asked him what I had to do. He said all I had to do was keep my eyes open on my job and call him to let him know when the prohibition officers were about to leave the station. So, that's what I did.

"After a while the editor of the Graphic found out about it and called me into his office. He said, 'You're looking very prosperous these days for a guy who's earning $47.50 a week.' I said I had made some good investments. He said he knew what those investments were and I didn't have them any more because I was fired.

"Madden could have washed his hands of me, too, but he felt sorry for me, so he put me on his payroll as an 'escort' on his booty trucks, and then later he hired me to write the story of his life. That's when my career in crime really began."

Patterson is under orders from his lawyer, Vincent Hallinan, not to discuss his criminal record any further than that, and so I am unable to explain why the rap sheets designate offenses that seemingly have nothing to do with liquor prohibition violations. Patterson himself advised me to stick to the record, and then neither he nor his attorney could have any complaint. The record then, is as follows:

In 1928, Patterson, alias Gerald Blair, was sentenced to six months in the House of Correction at Chicago for playing a "confidence game" and for "larceny" (no further explanation in the rap sheets). In November of the same year, using Robert Lawson Preston as his name again, he stole a $1,500 automobile from two men held at gunpoint and was accused of assaulting one of his victims, according to records from the Court of General Sessions in New York. He was charged with robbery, grand larceny and assault, but was sentenced to 15 years in the Elmira, NY Reformatory only on the first two charges. On July 2, 1930, he was "paroled to New York City but was absconded soon afterward" (that's what the rap sheet states; I am uncertain of what it means). In February 1932, alias Niles Larsen (a prominent San Francisco socialite whom Patterson impersonated in his form of a joke), he was charged twice with "attempted forgery" and was sentenced to three years in Sing Sing Prison on each count. (Patterson admits in his City article that he did time in Sing Sing, but he provides no explanation of why or when it happened.) He was paroled in February 1935.

Patterson in Shanghai

All this time when Patterson was in prison, according to his story in City, he was in Japan working as a journalist. From Japan, he says he made his way to Shanghai, China. Of course there are no dates in Patterson's story about his days in the Orient, but it becomes obvious when you have completed enough research to put the pieces together, as I have, that he cannot be talking about any period other than 1928-36; and his record shows that most of this period was spent behind American bars, not inside Oriental barrooms.

That does not mean it was impossible for Patterson to have been in the Orient during parts of 1930 and 1931 and to have done some journalistic work there. It only means the way his story is presented in City is absurd.

Patterson *was* in China during parts of 1935 and 1936. Maybe he was even writing a daily column called "The Dawn Patrol" for what he identifies in his City article as "the China Press in Shanghai." But that's not all he was doing. Under the names Lloyd Patterson and Pat Patterson, he passed a series of bad checks, drawn on the Shanghai Branch of the National City Bank of New York, in his flamboyantly asserted efforts to pay off bills in hotels and nightclubs. In May 1936 he was found guilty on five counts of

Bob Patterson story

"false pretenses" by the United States Court for China in Shanghai and was sentenced to a year in the federal penitentiary at McNeil Island off the coast of Seattle, Washington.

While Patterson was aboard the *President Grant* steamship en route to Seattle in June 1936, New Orleans Chief of Detectives John J. Grosch wrote to the superintendent of the McNeil Island pen asking that a detainer be placed on Patterson because he was "badly wanted" by New Orleans police "for shooting at with intent to kill." I am unable to obtain any more information about this requested detainer, which is now part of the records in the Synanon lawsuits.

In March 1937, with just a few months left to serve at McNeil Island, Patterson escaped. He was recaptured in November 1939 in Philadelphia and was dispatched to the Berks County Jail in Reading, Pa., to serve the remainder of his McNeil Island term.

After being paroled at the beginning of 1940, Patterson traveled to Puerto Rico and managed to last two months there



DRAWING BY BILL YENNE

Any relation between the Bob Patterson in the City magazine story and a living journalist by that name is 'purely coincidental.'

before he was arrested and imprisoned again. Police records indicate a variety of charges, but the offense that was construed as the most serious was theft of a motion picture camera and other photographic equipment from the Puerto Rico Reconstruction Administration in San Juan. Booked as Richard C. Jordan, Patterson was sentenced to eight years in the US Penitentiary at Atlanta, Ga. While serving his time he succeeded in charming the warden, as he charmed so many other people in law enforcement, and was appointed personal secretary to the warden and editor of a prison magazine. (I have no further information about this periodical; I mention it because it pops up later in Patterson's story.) Patterson was discharged from the Atlanta pen on Aug. 24, 1945, after serving a little more than five years.

Now we arrive at that part of the Patterson saga when he is first hired by the San Francisco Examiner. If you read Patterson's story in City, you find none of this prelude. He works for a variety of US newspapers and for Owen Madden, he goes to Japan and writes for a publisher there, then he becomes a columnist for the "China Press" in Shanghai and writes a book called *Shanghai Highlights*, he visits the publisher in New York, and then he returns to San Francisco and is hired by the Examiner. Forget that story. It's fiction. The facts are in the police and court records which Patterson suggested I stick to, but which he did not.

Six months after Patterson left the federal penitentiary in Atlanta, he applied for a job at the SF Examiner. How he got the job remains a mystery. Synanon's lawyers tried to find out from Josua (Josh) Eppinger, the Examiner's associate managing editor until his retirement last year. According to Eppinger's sworn testimony in a deposition taken from him by Synanon's legal director Dan Garrett, Patterson wrote to the Examiner on Time magazine stationery and got his job by passing himself off as a Time correspondent in Atlanta. According to a Time magazine article in 1949, Patterson just popped into the Examiner's editorial offices and introduced himself as the author of the screen play for "Brute Force," produced by Mark Hellinger for Universal Pictures in Hollywood. Patterson, in a statement written for San Diego police after an arrest in 1953, placed his writing of "Brute Force" at a time after he began working for the Examiner. I have no idea what the truth may be. At this point, neither does Synanon's law department.

All I know for certain is what I can read on a standard "Education–Special Training–Health" report that Patterson was required by the Examiner to fill out in his own handwriting on Feb. 2, 1946. On this form Patterson stated he worked for the "China Press" in Shanghai from 1935 to 1939 as a rewrite man (in fact, he was incarcerated half this time at McNeil Island and the Berks County Jail). From 1939 to 1941, Patterson stated on the form, he worked for the North China Daily News (in fact, he was in Berks County, Puerto Rico and the Atlanta pen in those years). He said he left the News because of "war."

Working for 'Time'

Next on the standard employment form, Patterson stated he worked on "Special Assignment" for the "Federal Government" from February 1941 to January 1944 as an "editorial writer" at a salary of $300, not specifying whether it was by the week or month or year (in fact, he was in the Atlanta pen all that time). From January 1944 to December 1945, according to what Patterson wrote on his employment form, he was an "editorial writer" for "Time, Inc." (He was still doing time, of course, at the penitentiary in Atlanta.)

When I talked to Patterson about his Examiner application, I congratulated him on the joke. He replied: "You're giving me more credit than I deserve. It would be a great joke, but actually I did work for Time magazine in Atlanta."

I remained silent for a few seconds, pondering Patterson's age (68), his serious ailments (diabetes is giving him the most trouble) and his own admission that he probably does not have long to live. Then I asked him; "Bob, why don't you stop lying and tell the story straight?"

"I am," he said.

"Then why does Time deny that any Bob Patterson ever worked for them?"

"Because I worked for them as Richard Jordan," he replied. "If they'd look it up under that name, they'd find it in the records. I worked for them on a temporary job right after I got out of prison. I fudged on the dates, of course, because that's the only way I could get on the Examiner. You don't think I'd let them know I was in prison, do you? In case you haven't heard, there's terrific prejudice in this society against ex-convicts."

Synanon has asked Time management to go about the record check in the way Patterson suggests. Eleanor Kohler, manager of Employee Plans and Benefits for Time, Inc., wrote to Synanon investigator Chris Haberman, "We have checked our files and are unable to locate any record of employment of Mr. Patterson or of anyone under the aliases on your list accompanying your June 19 letter."

So the question remains: How did Patterson pull it off? Patterson told me there was nothing to pull off, that Examiner managing editor Bill Wren knew about his criminal record all the time. That is, he told me that after previously explaining that he fudged on dates so nobody would know. Josh Eppinger has testified under oath, on the other hand, that nobody at the Examiner knew about Patterson's record at first, including Wren, who died 19 years ago.

Big Bill and Freddie Francisco

They called William C. Wren "Big Bill," not because of his physical stature—he was dumpy, nearsighted and short—but rather because he was San Francisco's kingmaker. The Examiner was the most powerful newspaper in northern California during the mid-Forties, dwarfing all other dailies in circulation and influence, and editor Wren was the man on the paper who called the political shots in San Francisco. He boasted to everyone who knew him closely that he selected the mayor and supervisors, then told them how city commissioners were to be picked and issues of the day resolved. The tales about him are legendary: He solved crimes for the Police Department, he gambled with local bookies and paid nothing when he lost but collected everything when he won, he was so powerful that he was able to make the police shut down any establishment which displeased him, etc. etc. etc. On and on go the legends of Big Bill Wren. This is the standard gossip about Wren that still circulates among local newspaper people on the job here in the 1940s.

After Patterson had spent around a year, or maybe somewhat less than that, as a reporter for the Examiner, Wren told him "the chief," meaning William Randolph Hearst, wanted to publish a column in what was then the women's section about the oldest and most prominent San Francisco families. Wren thought Patterson was the ideal man for the job. Delighted with the assignment, Patterson called himself "Freddie Francisco." (The Examiner's overall society columnist used the name "Cholly Francisco" as the West Coast counterpart to the "Cholly Knickerbocker" society columnist for Hearst's newspapers in New York).

Here is a typical excerpt from a "Freddie Francisco Observes" column, this one dealing with the Walter Scott Hobart family:

Hobart. . .was quite a guy. He managed to dig about eight million dollars worth of gold out of the Comstock Lode, and then—well loded—he turned to other activities. . .[including] trotting horses. When he died, very quietly, in 1892 at the famous Hobart House at Van Ness and Washington, the horses went to his son, Walter Hobart II, who thereupon spent his life in riding clothes. Spent his honeymoon playing polo, as a matter of fact. . .

Hobart could never quite get over the idea that there was nothing worth doing that couldn't be done on horseback. Once, after a polo dinner at the Burlingame Club, which lasted until the small, quiet hours, he decided to make a round of the bedrooms and say hello to everyone. Which might have been mildly annoying under ordinary conditions but was probably even more irritating when done on horseback.

Through titillating hyperbole of this sort Patterson became a pet of high society in the city, a friend of Metro-Goldwyn-Mayer president Louis B. Mayer, famed criminal lawyer Jake Ehrlich, multi-millionaire financier Louis Lurie, Superior Court Judge Twain Michaelson, Police Department legal officer Al Arnaud, Chronicle columnist Herb Caen and, of course, leading members of the wealthy families he was writing about. Men chuckled over the scandalous gossip in Patterson's column about people in high places. Women adored his roguish ways, his flashy mode of dressing and his athletic build. Politicians sought his endorsement.

There was some private gossiping and snickering about Patterson's convict background, but that was easily dismissed because he threw delightful parties. And he could march as many as 20 guests into an expensive restaurant and command meals and drinks on the house. He became known around town as the Examiner's "charming rogue."

But not everyone treated Patterson's transition from convict to prominent society writer so lightly. According to Josh Eppinger's deposition in the Synanon lawsuits, one individual concerned about the journalistic ethics involved was Chronicle reporter Carolyn Anspacher. Eppinger's sworn testimony is that Anspacher approached him at a one-year anniversary party celebrating Patterson's Examiner column. She said, according to Eppinger, that she had learned some shattering details of Patterson's past from his mother, Mrs. Joseph Warren Preston, who was then living in the same Sutter Street apartment house where Anspacher resided.

Here is the way Eppinger, under oath, quotes Anspacher talking to him at the anniversary party: "You know, he hasn't always been such a good boy." Eppinger testified he replied only, "Oh?" and then Anspacher said to him: "Why don't you look in the library? You may find information on him in your library." So, Eppinger looked in the Examiner's own library and discovered some clippings about Patterson's tainted past. That, according to his testimony, is how the editorial staff first learned of it.

The cover-up begins

After reading Eppinger's testimony, I telephoned Carolyn Anspacher and this is what she told me: "I have no recollection of going to any such party, and if I did go I'd remember it because I seldom go to such things. I don't remember telling Josh anything about Bob Patterson. I never even knew his name was Patterson. Everyone knew him then as Preston."

Anspacher told me she is "indignant" over what Eppinger testified. "His [Patterson/Preston's] mother was a dear friend of mine and I wouldn't have said anything about Bob's record because I wouldn't do anything to hurt her. I always felt sorry for Bob. My feeling was

continued next page

Men chuckled over the scandalous gossip in Patterson's column about people in high places. Women adored his roguish ways. Politicians sought his endorsement.

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not concern over his criminal record, but pity, because I hate waste."

Anspacher explained further that it is impossible for her to believe Eppinger's account of how Patterson's record was discovered because "it was common knowledge on all the newspapers." She said, "When Bob was in prison he was always sending his prison magazine back to friends. He was very proud of it."

It is now going to be up to a judge and jury in the Synanon lawsuits to evaluate such contradictions. Synanon's lawyers have extracted a letter from Examiner files proving that at least some officials at the newspaper had word of Patterson's record 16 months after he was hired. The letter, dated June 28, 1947, was written by one W. F. Randolph of Atlanta. Addressed to the Examiner's personnel department, it stated in part:

"When Mr. Patterson was released from the Atlanta Federal Prison, some eighteen months ago [he should have said 22 months], I loaned he and Mrs. Patterson $200.00 so that they could make the trip to California. For some time he would write and wire me telling me a hard luck story and promising to make payment, but now he [h]as quit writing and will not show me the courtesy of an answer in any way."

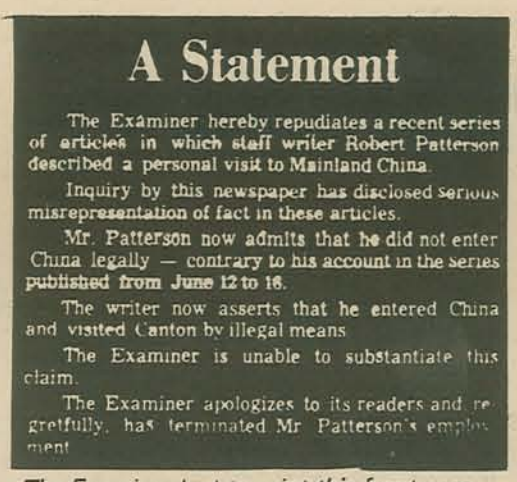
The question is whether this letter, still in the Examiner's files after all these years, was shown by the personnel department to anybody on the editorial staff, and if so, how it relates to Eppinger's fixing the time when Patterson's record was first discovered.

Under oath Eppinger stated that he took his discovery to Bill Wren and the Examiner's publisher at that time, Clarence Lindner. They decided, according to Eppinger's testimony, that they would keep Patterson's record a secret, permit him to continue writing his column, but send each one to Hearst attorney Garret McEnerney II to be checked for libel before publishing it. (McEnerney II is the nephew of Garret McEnerney I, William Randolph Hearst's personal attorney for many years.) A former reporter for what was then the women's department of the Examiner has given a signed statement to Synanon that she also checked Patterson's column for accuracy, as did Bill Wren. The picture one gets from all this is that they were plenty worried about Patterson but published his stuff anyway. And nobody can or will say why.

Patterson pickets Patterson

Evidently this combination worked, because I can find only one libel action against Freddie Francisco in court records and, though it concerned an exceptionally nasty story about a prominent Bay Area family, it was unsuccessful. About the worst thing that ever happened to Patterson because of his column, so far as I can determine, is that after he called a female evangelist "sexy looking," members of her congregation picketed the Examiner. Patterson, who always loved gags, met this challenge by donning a false beard and joining the picket line, according to a Time magazine story of Feb. 7, 1949.

Patterson was in another kind of trouble, though: financial trouble. He was paid $210 a week salary plus expenses that ran up to $100 within a five-day



A Statement

The Examiner hereby repudiates a recent series of articles in which staff writer Robert Patterson described a personal visit to Mainland China.

Inquiry by this newspaper has disclosed serious misrepresentation of fact in these articles.

Mr. Patterson now admits that he did not enter China legally — contrary to his account in the series published from June 12 to 16.

The writer now asserts that he entered China and visited Canton by illegal means.

The Examiner is unable to substantiate this claim.

The Examiner apologizes to its readers and regretfully has terminated Mr. Patterson's employment.

The Examiner had to print this front-page apology, Aug. 10, 1972.

period, and that was a bucketful of dough in 1948. Nevertheless he had to keep borrowing money and authorizing the cashier of the Examiner to deduct part of his wages to pay off the debts. According to Examiner records, it appears this is the only way Patterson was able to gain credit from such institutions as Bank of America. The records show $150 a month deducted from his pay throughout 1948 and turned over to B of A. Along with these records there is a memo he wrote to "Charlie"—I assume this means Charles Mayer, who eventually succeeded Lindner as publisher but was business manager of the Examiner at this time—begging for an extension of his loan at B of A.

"It isn't just necessary," Patterson wrote. "It's crucial. It's catastrophic. . . Otherwise I'm going to lose my little gray home in the West. I ain't fooling."

Evidently he did lose his home, because he wound up living in an apartment at 850 Powell St., where visitors were ushered in by a formally attired black butler. Despite Patterson's financial problems, he managed to furnish the apartment in elegant style and go on throwing lavish parties. He drove the streets in a new 1948 Buick convertible equipped with a red spotlight, siren and two-way police radio supplied to him either by a top officer in the police department or somebody high up in the fire department, depending on whose word is to be believed, that of my police department sources or that of Patterson, who says fire department.

It was not until a character named Jimmie Tarantino arrived in San Francisco that Patterson's career as Freddie Francisco was destroyed. His last name is deleted from Patterson's reminiscence in City and his first name is spelled "Jimmy," but we are talking about the same fellow. Patterson describes Tarantino as "a minimally literate pimp who aspired to better things." It is true only that Tarantino's enemies spread the rumor that he had once been a pimp; no one ever proved that. The only definite statement that can be made about Tarantino's background is that he was born in New Jersey, wound up as a writer in Hollywood after his World War II service and became publisher of a small weekly magazine called Hollywood Nite Life (Patterson spells it "Hollywood Nightlife" in his article).

Frank Sinatra surfaces

Ed Montgomery, the Examiner's Pulitzer Prize-winning reporter, has testified in a pretrial deposition, part of the massive proceedings in the Synanon lawsuits, that after Tarantino attacked Patterson and Wren in Hollywood Nite Life, he (Montgomery) was assigned to investigate Tarantino. Montgomery explained under oath that the methods he used included becoming friends with gamblers Mickey Cohen, Davie Ogle and Johnny Stompanato (later killed by Lana Turner's daughter), and playing poker with them "until 4 or 5 o'clock in the morning." From these and other sources, Montgomery testified, he learned that ex-boxing champion Barney Ross, singer Frank Sinatra and Sinatra's cousin Hank

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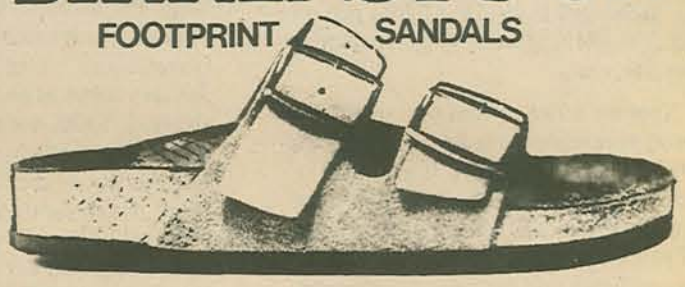
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Sanacola put up the original funds for Hollywood Nite Life: $15,000 each. Montgomery also told this story in his sworn deposition:

"Barney [Ross] was on narcotics in Los Angeles and Tarantino knew he was, and he was milking Ross for all the information he could get. He had come out of the hospital and had so much morphine or whatever while he was in the Marines Hospital and all of a sudden Tarantino came with a big expose that embarrassed an awful lot of people in Hollywood, and particularly Barney Ross, because it was evident where he got the information."

Tarantino ran into some kind of trouble around this time—I am unable to substantiate any of the gossip about it—and moved his operation to San Francisco. How he became entangled with Bob Patterson, Bill Wren, William Randolph Hearst and the Examiner is a story almost impossible to tell because people in positions to know something about it vary radically in their explanations.

Sticking with what has turned up in the Synanon lawsuits—Ed Montgomery testified in his deposition that a Hollywood Nite Life columnist named Joey Jay "was getting a little rough with people and started to shake them down . . . Patterson wrote a column, wrote an article which was critical of Joey Jay. And right away Tarantino hopped into the thing . . . and began smearing, writing stuff about Bob Patterson and his criminal record."

A truckload of blackmail

Montgomery testified that San Francisco gambler Elmer "Bones" Remmer then put up some money to distribute the periodical because he was interested in retaliating against the Examiner for exposing some of his illegal operations.

Because of libel limitations imposed on me, the most I can say is that Montgomery's testimony on how Tarantino's publishing attacks were generated conflicts with other stories told to me by prominent people in the Bay Area. It also conflicts with Patterson's story.

According to Patterson, in both his City article and his conversation with me, Tarantino met him one day (this would be January 1949, though Patterson does not say so) at Breen's cafeteria and bar, then a favorite feeding and watering place of SF newspapermen. Patterson asserts that Tarantino had brought with him a truckload of Hollywood Nite Life's Jan. 21, 1949, edition featuring the hidden criminal career of Freddie Francisco. According to Patterson, Tarantino confronted him with a sample and told him all copies of the periodical would be spread across the city unless Patterson agreed to pay $10,000 for the truckload of them.

"You can imagine how I felt at that moment," Patterson said during our talk at his house three decades later. "I had pulled myself out of the mud and had a job that most newsmen would give their right arms for. I saw myself as a big, fat, flaming success. In my hometown, where most of my friends are, I had crossed the line, made it back from prison into respectable society. I was convinced that I was an outstanding example of an ex-convict who did not have to accept that role in life. Then, all of a sudden, wham! Here was this blackmailer threatening to blow the whole thing for me with a story containing my prison record and

'He had a British accent and gorgeous clothes,' Carolyn Anspacher recalled. 'He was the most attractive thing I'd ever seen.'

a lot of charges against me that were partly true but mostly bullshit.

"I told him to wait a minute and I walked across the street to Jake Ehrlich's office and asked him what to do. He said don't pay it because there's no end to a blackmailer's extortion and this would be just a beginning and he'd be back for more. So I came back and told Tarantino no dice."

Keeping that story of practical virtue in mind, jump with me to 1969 when Patterson became the subject of a libel action that was never settled (Huen v. Hearst Publishing Co. and Robert Patterson). Taking Patterson's sworn deposition prior to the trial that was supposed to be held but never was because of the plaintiff's death, SF attorney Robert N. Beechinor asked him a question about the Tarantino affair. Beechinor wanted to know whether Patterson's contract with the Examiner was terminated because of it. Here is their exchange, from Patterson's deposition of July 7, 1970:

Beechinor: Was that because of any controversy between you and Jimmie Tarantino?

Patterson: There was never any controversy between Tarantino and me. I never met the man.

Either Patterson lied in his City article and his conversation with me, or he lied in his testimony under oath. Take your pick.

Patterson fired

Back to established fact. In January 1949 Jimmie Tarantino began distributing a series of Hollywood Nite Life issues attacking Patterson and Bill Wren. The first issue, dated Jan. 21, 1949, contained a story by Tarantino entitled "Freddie Francisco/Embezzler-Thief." Along with details of Patterson's criminal record, the story contained charges by Tarantino that Patterson had shaken people down, floated bad checks around town, beaten up a blonde entertainer and belittled other entertainers and nightclub owners in his column when they would not go along with his "suggestions and whims." These allegations were undocumented, unsupported by facts or verified sources.

In a second issue a week later, Tarantino charged, again without documentation, that Patterson had beaten up other entertainers, married a second time without obtaining a divorce from his first wife, and extorted money from a variety of leading citizens. Tarantino also excoriated Bill Wren for keeping Patterson's police record a secret instead of firing him. Tarantino posed a question for William Randolph Hearst: Why allow Patterson to remain on the Examiner?

According to SF attorney Edward Fleishell, who represented Tarantino for a short time, Bill Wren and others tried hard to block newsstand distribution and sales of Tarantino's product. Tarantino retaliated by giving away thousands of free copies, and soon citizens from one end of town to another were discussing the secret criminal record of the leading newspaper's society columnist.

Was William Randolph Hearst surprised by the revelation or did he know it all along? Did he order Patterson fired because he was embarrassed or because he learned Time magazine was about to publish the story? Did he order Patterson fired at all, or did Bill Wren sack him on his own volition?

I have been trying for several months, and Synanon's lawyers have been trying for three years, to obtain definitive answers to these questions. Almost everyone involved in the story in one way or another who is not dead has been questioned, under oath in some instances. There are still no satisfactory, definitive, uncontradicted answers.

Next: Bob Patterson's incredible return.■



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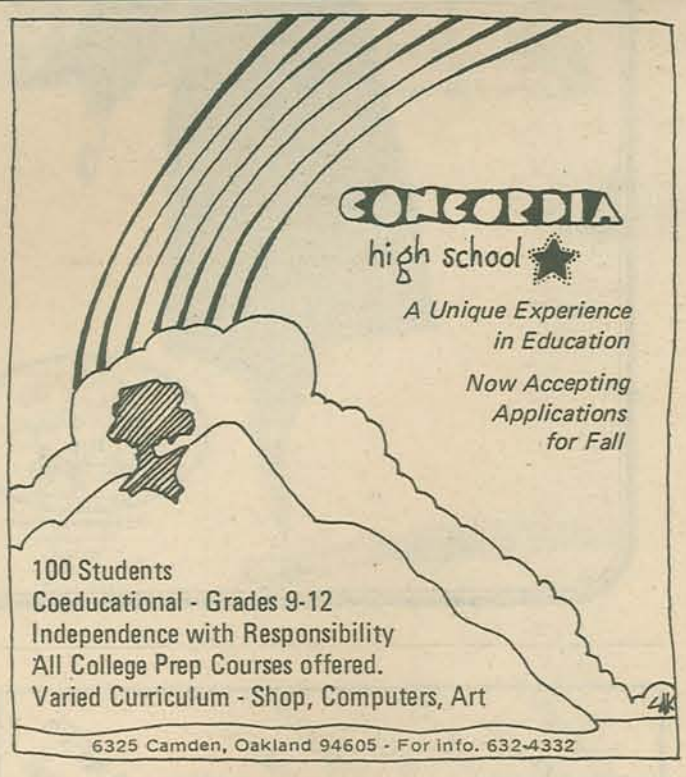
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SF city clerks

Alliance with Muni drivers: Sell out or brilliant coup?

BY FRED GARDNER

The already fierce fight over who will represent San Francisco's municipal office workers took an unexpected twist this week as the new Union of City Employees (UCE) abandoned plans to become a local of the Laborers Union and began negotiating a "Joint Council" alliance with the Transport Workers Union (TWU) and the American Federation of State, County and Municipal Employees (AFSCME).

The new alliance may make it difficult for the once predominant Service Employees International Union, Local 400, to even get on the ballot in this fall's first-ever collective bargaining election for city clerical workers. SEIU-400 had filed its petitions in Joint Council with TWU. That alliance has now been broken.

> 'The business of the union had become the business of the whole goddamn town.'

Until this spring it appeared that SEIU-400—which led the 1974 city workers' strike—would be unopposed in its plans to represent the 4000 clerical workers (mostly women) employed by the city. SEIU research staffers had been in on the writing of the Employee Relations Ordinance, passed by the Board of Supervisors in late 1973, that establishes procedures governing union elections among city employees. City workers were divided by job category into 11 different units, each of which would vote on what union, if any, they wanted. To qualify for the ballot a union has to get signatures from 30% of all the workers in a given unit. (It was to keep rivals off the ballot that SEIU proposed 30% as a qualifying figure instead of the more customary 10%. The supervisors were quite amenable.)

Here's how SEIU-400 blew its predominant position and the current many-cornered fight developed:

In March, Gerry Hipps, executive secretary of SEIU-400, fired two of the local's top organizers, Maxine Jenkins and Louise Statzer, for "inadequacy, incompetency, disloyalty and insubordination." (They had opposed him on many policy matters, including the feasibility of organizing office workers in the private sector.) The firing roused the local's rank-and-file, who attended the April membership meeting in record numbers and voted to reinstate the two women. The rank-and-file caucus also brought charges against Hipps and recommended changes in the union's by-laws that would have made his job an elective rather than an appointive one.

Hipps's response was to fire Jenkins again and then resign, clearing the way for SEIU International President George Hardy to place the local in trusteeship. This is a procedure established by the Landrum-Griffin Act; it takes the affairs of a local out of the hands of its members and grants absolute control to an appointee of the International. In this case the appointed trustee was Timothy Twomey, head of the hospital workers (SEIU Local 250), who happens to be George Hardy's son-in-law. The official justification for the trusteeship move was "financial insolvency," but Twomey told the Guardian that the step was taken because "the business of the union had become the business of the whole goddamn town." One of Twomey's first steps was to demand a loyalty oath from Louise Statzer. When she refused to sign, he fired her.

Maxine Jenkins says she decided to form the Union of City Employees because "trusteeship left us no route of appeal and no way to fight within SEIU. All motions to make things more democratic have been ruled out of order, and Twomey won't even explain how to get the trusteeship lifted." The trusteeship was set up for six months but can be extended.

Not all Jenkins's supporters from the rank-and-file caucus agreed with the decision to form a new union. In particular, members associated with "Marxist" political organizations called the move divisive.

Throughout the summer, as Jenkins, Statzer and their co-workers conducted a desk-to-desk drive to obtain the 1000 signatures needed to put UCE on the ballot, they faced the combined opposition of the SEIU-400 leadership and the militant rank-and-file caucus (politics makes strange bedfellows). But they were successful: on August 15 they filed some 1300 signatures.

SEIU then challenged the UCE petitions at a hearing of the Municipal Employee Relations Panel (MERP is the three-member arbitration group group established by the Employee Relations Ordinance to supervise union elections). SEIU claimed that under the Ordinance the election in the clerical workers' units should have been called 30 days after the first union (SEIU) had filed. UCE was too late, they argued, and should be kept off the ballot.

It was to gain legal and political support in their fight to get on the ballot that Jenkins and Statzer made a fast decision to link up with the Laborers (who represent some 1500 blue collar workers employed by the city, including the street sweepers). The move may or may not have influenced MERP (no decision has been made on who will get on the ballot and Jenkins, in retrospect, thinks she overestimated the importance of the hearing). In any event, applying for a charter in the Laborers Union caused a split within the UCE and cost Maxine some feminist support.

Interim President Denise D'Anne resigned in protest and said that the decision was made undemocratically and that UCE would undoubtedly be "used" by the Laborers, who were violent, corrupt and male chauvinist. This line will be elaborated on by D'Anne and others in a forthcoming issue of Union Wage, a "feminist-socialist" journal whose editors have become extremely critical of Jenkins and Statzer.

Another original UCE member who resigned over the decision to ally with the Laborers, Owen Brady, says that he and Denise D'Anne had received a better offer from representatives of AFSCME and the TWU—more money, less restrictive conditions. According to Brady, Jenkins dismissed their offer out of hand.

Jenkins says that AFSCME had made its original offer independent of the TWU, and that it had seemed weak. By the time AFSCME had entered into a Joint Council with TWU, Jenkins had already accepted help from the Laborers ($18,000 a month during the fight to get on the ballot) and didn't want to switch just because a more attractive offer had come along. "It's really the Muni drivers, who are TWU, who make this Joint Council look so good to us," Jenkins explains. "Every clerical worker in the city knows their power."

In early September, just before UCE was due to get its charter from the Laborers, Jenkins and Statzer reconsidered their position. "Our reasons for not going into the Laborers had nothing to do with the things Denise D'Anne and Union Wage have been saying. In the first place, the Laborers are not violent, they're not gangsters. And they weren't using us any more that we were using them." The parting was amicable, and Jenkins expects to work closely with the Laborers this fall in opposing Proposition 'B,' which would cut crafts pay.

The prospective TWU-UCE-AFSCME alliance represents the latest in a series of attempts by AFSCME to gain a foothold in San Francisco. AFSCME—led on the International level by maverick Jerry Wurf—is the fastest-growing union in the country. Its membership has swelled from 200,000 a decade ago to more than 750,000 today. An organizational drive that cost several hundred thousand dollars ended in failure last year when city workers chose to stick with SEIU. "They had sent in outsiders," a former SEIU staffer recalls. "This time, with Maxine and Louise, they're getting organizers who really know the territory."

Beyond the immediate fight looms the whole question of who is going to organize clerical workers in the private sector. There are some 200,000 in San Francisco—mostly female, almost all non-union, and they make about half the money male blue-collar workers make. This pattern holds true in every city in America. A union seriously bent on bringing clerical workers' pay up to parity with craftsmen and factory operatives would threaten the profit margins on which corporate capitalism is based.■

EDITORIAL/BRUCE BRUGMANN - ELAINE HERSCHER - BOB LEVERING

Memo to the S.F. Supervisors:

If you don't like the big police/fire rate hikes, what about the big scavenger rate hikes?



PHOTOS: CAROL BERNSON/ASSEMBLAGE LOUIS DUNN

Today's play by play on how things work at City Hall in San Francisco:

First: The Sunset Scavenger Corporation and Golden Gate Disposal Company, our local city-granted garbage monopoly, applied in July for another big rate increase: up $1.05, or 37.5% (from $2.80 to $3.85 per can per month). This is the sixth rate hike in nine years, up 56% from the 1973 rate.

Second: Elaine Herscher, of the Guardian's Summer Investigative Reporting Project, tried to get the Scavenger's financial statements to determine whether they deserved the juicy increases in this year of the angry taxpayer. She ran into a brick wall in the city controller's office. She found some financial figures, but not those used to calculate the scavengers' return on invested capital, the key figure in determining the financial health and profitability of a business.

Third: John Harrington, a chief accountant in the controller's office, threw up a neat roadblock for Herscher. He produced a memo, attached to some 1971 scavenger financial statements, which he said reflected an agreement between Controller John Farrell, who sits on the city's board that sets scavenger rates, and his lawyer, Horace Weller, an attorney for the controller's office. The point of the memo: no financial statement of either scavenger company would be given to the public unless approved in advance by each scavenger company. Jolly.

Fourth: Herscher asked Weller why the agreement was made. "That's a privileged communication between myself and the controller," he said. What was the agreement? Weller refused to answer any more questions and suggested to Herscher, if she wanted additional information, that she write the controller. Herscher tried unsuccessfully for two days to reach Farrell to get information on the quiet agreement and on the key scavenger figures.

Fifth: Finally Weller called Herscher back. Said he, "Wouldn't you want your privacy protected?" Herscher replied she wasn't applying for a rate increase to haul garbage. Weller said he would call each scavenger company to get permission to release the figures to the Guardian. "I'm not trying to stall you," he said. "I read the Guardian all the time."

The reason the scavengers/City Hall don't want the figures made public became quite apparent once Herscher got hold of them: they demonstrate conclusively that the scavengers are cleaning up at City Hall and that, because of their rosy financial health and their run of monopoly privileges granted no other business in San Francisco, they ought not to get a hefty rate increase this year.

The scavengers claim that without the 37.5% increase they will be unable to swallow the increased costs of garbage disposal at Mountain View, the present dumping site, and they won't be able to get their guaranteed 5% annual operating profit. (Only 35¢ of the $1.05 increase is going to Mountain View and higher disposal costs. That leaves 70¢ for the scavengers, still a hefty 25% increase.) The scavengers say they need this extra money to absorb increased labor costs (garbagemen get between $12,400 and $16,000 a year, plus profit-sharing) and other collection costs.

The point becomes ludicrous once you examine the scavengers' profits and subsidies. In 1974 the Sunset Scavengers had a net profit of $352,577, retained earnings of $610,600 and a phenomenal 42.5% return on invested capital. Sunset's profits rose almost 100% between 1972 and 1973, with returns of 26.7% in 1972 and 50.6% in 1973. Last year, Golden Gate Disposal had a net profit of $492,884, retained earnings of $1,786,800 and a substantial return on invested capital of 22.5%. Golden Gate's returns were 14.3% in 1972 and 16.8% in 1973.

To put this juicy financial record in perspective, let us note that the scavengers are doing better on rate of return on invested capital than almost all the big nonregulated businesses in town like Standard Oil, Transamerica, Safeway, Kaiser Aluminum and Hewlett-Packard, and also better than regulated companies like PG&E, PT&T and Southern Pacific.

The reason: the scavengers are on the receiving end of one of the most lucrative giveaways ever in City Hall. The city gives them a monopoly of an essential service, risk-free, in perpetuity, through exclusive, nonrevocable permits granted in the early 1930s (the only ones like this in City Hall). The city requires every residence and business to pay the scavengers for garbage collection. The city acts as a collection agent for the scavengers and keeps a $160,000 revolving fund to pay scavengers if a resident defaults on payment. (Thus, in this typical gambit, the city ties up its money while the scavengers get theirs in 60 days. There are 929 unpaid garbage accounts, which the city will pay the scavengers for and then stand the expense and time of collecting the money from delinquent taxpayers. This may take years.) The city puts the scavengers under an easygoing, junket-with-the-scavengers rate review board* which guarantees them a 5% after-tax profit on gross revenues.

The city nails down the exclusivity and perpetuity of this monopoly service. The clincher: the scavengers can be removed from service only if 20% of the residents on a given route complain about their service, and if the Department of Health finds the complaints valid, and if another company is equipped to take over. Even then, they can be removed only from a particular route, and nobody knows who is on what route.

Yet despite all these unprecedented gifts, the city gets each year only a limited free garbage collection of 75,000 tons. Last year, the city exceeded its allotment by 27,000 tons and had to fork over $75,000 to the scavengers. Most important: the city doesn't even get a franchise fee from either company. All other city franchises pay franchise fees—even PG&E—and most other Bay Area communities get franchise fees from their scavengers, including Oakland, which gets $494,294 per year.

Let us make crystal clear how this one-way conveyor belt of subsidies works. There was but one condition to the 1935 sweetheart City Hall/scavenger contract: the scavengers' jointly owned subsidiary, the Sanitary Fill Co., was to build a recreation center on Southern Pacific tidelands near the SF border where they were dumping garbage and filling land. The scavengers were to forfeit a $50,000 bond if they didn't build the center.

Well, the center is still unbuilt. The provisions mysteriously disappeared from three succeeding contracts with the city. Scavenger officials say they can't remember what happened. Attorney Weller in the controller's office, busy working up agreements to guarantee the secrecy of the scavengers' financial information, and lawyers in the city attorney's office claim they don't know what happened to the park or the $50,000 bond and are too busy to find out.

There you have it: the scavengers/City Hall in September 1975. We recommend these immediate actions to the supervisors: (1) Direct Budget Analyst Harvey Rose to examine scavenger figures and determine how much their proposed rate hike should be cut; (2) Direct the city attorney's office to find out why the scavengers haven't fulfilled their contractual agreements in building a park and what happened to their $50,000 bond; (3) Set a policy that no more city officials take scavenger-sponsored, scavenger-financed junkets; (4) Direct that an independent feasibility study be done to determine whether the city should get a scavenger franchise fee like Oakland and San Jose, whether the scavengers should do their own bill collecting, and whether any other scavenger concessions should be removed or moderated; (5) Sponsor a charter amendment to take the rate review power away from the rate review board (Mellon, Farrell and Gen. John Crowley of PUC Sunol fame) and put it under the jurisdiction of the supervisors; (6) Stop Myron Tatarian from recommending on scavenger rate increases, on grounds of conflict of interest. (See below.)

Elaine Herscher/Bruce B. Brugmann

*The scavengers have never been denied a rate increase, and they always get pretty much what they want at City Hall and in the daily press. Here are some reasons why:

1. The scavengers regularly take city officials and others in the rate review process on great garbage treks to Germany, Japan, Scandinavia, Russia and South America. For example, Chief Administrative Officer Tom Mellon went on the 1966 trip to Germany, according to Leonard Stefanelli, president of Sunset Scavengers and leader of the tours. Mellon is head of the city's rate review board on scavenger rates.

Public Works Director S. Myron Tatarian, who makes the written recommendations on scavenger rates to the rate review board by the end of October, holds the record for garbage treks—four straight, in 1966, 1970, 1972 and 1974. Note how the scavengers "reimbursed" Tatarian for the 1974 trip: Tatarian paid $1,384 for the trip out of his own pocket. Then, according to Tatarian and City Hall records, the Northern California Refuse Removal Council, the trade group for the scavengers, deposited a check for this precise amount into the city's treasury, credited to DPW's account. Then Tatarian, upon his return, filed a reimbursement claim through DPW's budget for $1,384. Nifty. The point: the scavengers have invested in Tatarian, and we'll soon see how well Tatarian produces for them on their investment.

2. Others who have taken earlier scavenger-sponsored jaunts: Sup. Robert Mendelsohn, then chairman of the supervisors' health and environment committee; Sup. Robert Gonzales, then a committee member; Jerry Burns, Chronicle City Hall reporter; Bob Benson, KGO news director.

3. The scavengers always contribute heavily to campaigns. This year for mayor: Feinstein (Stefanelli kicked in $250, he told us); Moscone ($100 from John Moscone of Golden Gate Disposal); Ertola (Stefanelli contributed, but he didn't remember how much). This year for supervisor: Mendelsohn ($500 each from John Moscone and Stefanelli); Francois ($250 from Moscone).

Have you never heard of police misconduct?

San Francisco supervisors reacted to the police behavior during the police/firemen's strike last month as if they'd never heard of police misconduct. Board president Dianne Feinstein said she was disturbed by the police "carrying weapons and drinking on picket lines, beating officers trying to do their jobs and vandalism to police equipment." Sup. Robert Gonzales called the police "a bunch of thugs and thieves."

To top it off, Sup. Terry Francois self-righteously declared, "How can you expect the children of this city to learn respect for law when police are openly defying the law? They are doing irreparable harm to our city and our children."

Sure, the supervisors are right to deplore the brand of gun-toting vandalism and vigilantism the SF cops exhibited on their picket lines. But what's so new about police lawlessness in San Francisco?

Why were the supervisors silent when more than two dozen of SF's "finest" broke into the Haight-Ashbury apartment of the White Panthers less than two weeks before the strike under the pretext of investigating a robbery, confiscated weapons and property and arrested five people? Where was their outrage when SF police terrorized virtually the entire black community with gross violations of civil liberties during "Operation Zebra" last year? Where was their fervor to investigate the burglaries of left and peace movement groups carried out by David Bronson, who has admitted carrying them out on behalf of SF Police's Intelligence squad (see Guardian, 2/22/75)? Or when the Tac Squad attacked peace movement demonstrators? Or when the police attacked other strikers? (For example, when they arrested some 30 Chinese immigrant women who were picketing the Great American Sewing Co.; see Guardian, 8/17/74.) And what explains their lack of interest in establishing a decent police review board to investigate citizen complaints of police misconduct? (See Guardian, 5/3/75.)

Who will be the first to take real note of this police lawlessness and request the immediate establishment of a police review board? The politicians are using the police lawlessness issue now for political advantage. Obviously, police lawlessness in the strike should be investigated and prosecuted, but it should be investigated and prosecuted wherever and whenever it happens—not just when it occurs in a strike where politicians and the downtown establishment and others want to keep the police from getting higher salaries.

—Bob Levering

BULLSHT!

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Photos by Alejandro Stuart, Santiago, 1973

Chile: Two years after

September 11 marks the second anniversary of the bloody coup that toppled the democratically elected government of Salvador Allende in Chile. More of Stuart's photos of Chile at La Pena, 3105 Shattuck, Berkeley, through Sept. 16. Other events in the Bay Area:

Sept. 11:

Rally at the CIA offices, 4:30 am, Old Customs House, 555 Battery/Jackson, SF, with a march to the Chilean consulate, 870 Market. Sponsored by the Northern California Chile Coalition.

Quilapayun, 6:30 pm, exiled Chilean singing group, on Open Studio, KQED Channel 9.

Benefit for the Chilean Resistance, 8:30 pm, poetry by Fernando Alegria, David Henderson, Janice Mirikatani and others, musicians include Malvina Reynolds, Flor del Pueblo, Bernardo Palumbo and Suni Paz, at La Pena, $1.50.

On KPFA (94.1 FM): selections from two works by Pablo Neruda at 11:15 am; "There Was Never Torture in My Country," 2 pm; live discussion on Chile since the coup, 6:45 pm; a look at CIA involvement in Chile, 7:30 pm; the music of Victor Jara, 8:30 pm. (Other programs on Chile during the next two weeks include "Quilapayun in Concert," Sept. 17, 3 pm, and "Portrait of an Artist: Violeta Parra," Sept. 18, 10 pm.)

Sept. 13:

New slide show on Chile, 9 pm, plus music and speakers, at La Pena, benefit for Non-Intervention in Chile, 922-1742 (SF) or 548-3221 (East Bay), $1.50.

Sept. 19:

Music, poetry, theater, speakers and a film, 7:30 pm, Neighborhood Arts Theater, 55 Laguna, SF, sponsored by Gay Solidarity with Chile to benefit the Chilean Resistance, call 346-0397 or 863-5921.

Sept. 20:

Laura Allende and Carmen Castillo will speak, plus music by Suni Paz, theater and a film on political prisoners in Chile, 8 pm, King Jr. High, 1781 Rose, Berk., 548-3221, $2.50.

The streets of Santiago: Allende at a rally, Sept. 4, 1973, and junta troops one week later.





Calendar

Septe through

Calendar by Kit Green. ▶indica

Saturday 13

▶GET SKILLED politically at a workshop for women sponsored by the NWPC. Sessions on lobbying, power structure in City Hall, campaigning and other topics. 9 am to 4 pm, YWCA, 620 Sutter, 441-1247; childcare provided, bring bag lunch.

SOLIDARITY with Chile. Week of activity rounds off with a benefit for Non-Intervention in Chile; slide show, music, speakers. 9 pm, La Pena, 3105 Shattuck, Berk., 849-2568, $1.50.

▶SPONTANEOUS SOUNDS at the First Annual Free Music Festival. Five new music ensembles present their work, including Intergalactic Chamber Ensemble, Water Music and UBU; 7 pm, The Farm, 1499 Potrero, SF, 626-6047.

FAMILY LIGHT BLUES Festival, a jam-packed week, kicks off tonight with a concert by Charlie Musselwhite and Luther Tucker; 8 pm and 10:30 pm, Family Light School, 303 Harbor Drive, Sausalito, 332-6051, $4/$3 members.

WOMEN'S MUSIC Festival takes place all day, starts 11 am; Lone Mountain College, 2800 Turk, SF, 665-6969 for info and details.

20

BLUES TIME from Gwen Avery, singing songs to move you; 8:30 pm, Full Moon Coffeehouse for Women, 4416 18th St., SF, 864-9274, $1.

MOONING: G.S. Sachdev, widely acclaimed flutist, plays a concert of classical Indian ragas, accompanied by Zakir Hussain, tablist, to celebrate the full moon; 8 pm, Cat's Paw Palace, 2547 8th St., Berk., 457-2168, $2.

"NASHAMA," a modern myth, is a prose-poem with music, performed by poet Stephanie Mines and music ensemble Megapan O Mayapan, on the occasion of the Autumn Equinox; 8:30 pm, Philosopher's Stone Bookstore, 3814 24th St., SF, 626-6047, $2.

JOGJA style music and dance from Java, featuring leading exponents of the art, in a concert; 8 pm, Center for World Music, 2640 2640 College, Berk., 548-7777, $3.

AFRO-AMERICAN music and dance from Bruce Baker and the Pyramids, exciting performers; 2:30 pm, Palace of the Legion of Honor, Lincoln Park, SF, 558-2881, donation (also Sept. 21).

Sunday 14

▶ON THE RACK at the Grand Music Sale for the SF Conservatory Scholarship Fund, rare old music, musical instruments, books, records; 11 am to 4 pm, SF Conservatory, 1201 Ortega, SF, 564-8086.

▶COMMUNITY SUPPORT for the San Quentin Six; day of solidarity with music by the Jean Desarmes Reggae Blues Band, Sweet Chariot, Lee Hestor and friends, also SF Mime Troupe, Prison Poets, speakers, and games for kids; 10 am to 5 pm, Marx Meadow, GG Park, SF, 626-0690.

▶WHITHER the Men's Resource Center and the Men's Movement, a discussion and brain-storming session; 10 am to 12:30 pm, Berkeley Men's Resource Center, 2700 Bancroft, Berk.

▶PACK A HAMPER for a women's picnic, bring food, drinks and games, children welcome; 10 am to 5 pm, Knowland Park, off Hwy. 580, Oakl., 537-2112 for info.

▶GALA OPERA CONCERT with Luciano Pavarotti of the Metropolitan Opera and Ingvar Wixell, leading Swedish baritone, with SF Symphony; a don't-miss, 2 pm, Music Concourse, GG Park, SF, 558-4268.

21

DE FALLA at the keyboard is Emilio Osta, playing works by the maestro on the eve of his centennial, 8:30 pm, Old Spaghetti Factory, 478 Green, SF, 421-0221, $2.50.

DIGESTIVE DELIGHTS, featuring seafood jambayala, at an afternoon party, starts 3 pm, Peter Coyote plays at 5 pm, Up In The Air productions performs scenes from their rock musicals at 9:30 pm; Garden of Earthly Delights, 199 Mississippi/Mariposa, SF, 626-5098, $3 for meal and free drinks/$1 evening show only.

CAN'T DO NO BETTA than seeing Etta James, grand lady of blues-rock; one night only, 9 pm and 11:30 pm, Great American Music Hall, 859 O'Farrell, SF, 885-0750, $4.

CODE BREAKING from Monte Hellman in his anti-western, "The Shooting," with Jack Nicholson, in contrast with Sergio Leone's classic "The Good, the Bad, and the Ugly," from 1 pm, today only, Times Theater, Stockton/Broadway, SF, 362-3770, $1.

Monday 15

DIMENSIONS OF TIME and reality mingle and fuse in "The Spider's Strategy," Bertolucci's finest and visually most complex film; 7:30 7:30 pm, McKenna Theater, SF State, 1600 Holloway, SF, 469-1667, $1.50.

▶"THE FORGOTTEN ONES," or "Los Olvidados," one of Bunuel's most humane films, starts off the fall film session; 7 pm, Laney College Theater, 10th/Fallon, Oakl., 834-5740 (also "Nazarin," Sept. 22, 7 pm).

▶VICTOR JARA, Chilean folk-singer and hero, murdered by the junta, is remembered in a program on his life, death, family and music; 10 pm to 11 pm, KPFA 94 FM.

SHADES OF BLUE from some great musicians: Sunnyland Slim, Big Walter Horton and Robert Junior Lockwood; 9 pm, Keystone Berkeley, 2119 University, Berk., 841-9903.

▶CASA POETS' Theater presents "La California," a bilingual program of writings by early explorers and settlers; 7:30 pm, Mission Branch Library, 24th St./Bartlett, SF, 824-2810.

22

PLAYING THE FOOL: Celia McCarthy and Joan Merwin are Fools Unlimited, a mime/clown theater duo, together with Leland Mellott and Don Santina, 8:30 pm, Intersection, 756 Union, SF, 397-6061, $1.

▶CIRRHOSIS ARE RED. Remember that line: it's the Marx Brothers in "Horse Feathers," one of the all-time greats, 1, 2:10, 3:20, 4:30, 10:30 pm, with "Alexander the Great," 7 pm; Diablo Valley College, Pleasant Hill, 687-4445.

GOOD VIBES from Bobby Hutcherson, fluid jazz, with Rob Ramos on piano; Inn of the Beginning, Cotati, (707) 795-3481, $3.50/$3.

▶PUB POETRY: Peggy Ruse reads her work at 9:30 pm; there's an open reading at 8:30 pm for everybody. Ye Rose and Thistle, California/Polk, SF, 665-5527 for info.

▶TUNE IN to the box this week for great Big Band movies. Starts tonight with "The Gene Krupa Story," week includes "The Glenn Miller Story" with James Stewart and "Rhapsody in Blue" with Oscar Levant; 10 pm through Friday, Channel 44.

Tuesday 16

PRESSING NEED to hear Judy Grahn and Donna Shipley reading from their prose and poetry. Benefit for the Women's Press Collective; 8:30 pm, Intersection, 756 Union, SF, 397-6061, $1.

▶READ BETWEEN THE LINES on your palm and see what it tells you. Introductory talk by Rebecca Radner; 7:30 pm, Noe Valley Branch Library, 451 Jersey, SF, 285-2788.

SISTERHOOD SOUNDS from Crystal Light Foxtrot, a Latin-rock band. A night of funk; 9 pm, Bacchanal, 1369 Solano, Berk., 527-1314, $1.

▶FOUR HANDS at an organ recital: Wyatt Insko and Janice Wagar play Mozart, Bach, Kellner and others; 8 pm, St. Mary's College, Moraga, 376-4411.

VOICES OF STRUGGLE in an evening of Chicana poetry; 9 pm, La Pena, 3105 Shattuck, Berk., 849-2568, $1.

▶SHUNSUKE KURAKATA, pianist, is guest artist in a recital of Schumann, Bartok, Bach and Beethoven, 8 pm, Civic Arts Theater, 1641 Locust, Walnut Creek, 837-2188.

23

▶SCREENWRITERS speak: showing of Truman Capote's "The Glasshouse," screenplay by Tracy Keenan Wynn, and "Tell Me Where It Hurts," screenplay by Fay Kanin, both screenwriters in person; 12:30 pm, McKenna Theater, SF State, 1600 Holloway/19th Ave., SF, 469-1667.

DYLAN ADDICTS and aspiring songwriters can learn a lot from Jack McDonough in a seminar on "Songwriters and Their Lyrics." Introducing a new fall class; 8 pm, Family Light School, 303 Harbor Drive, Sausalito, 332-6051, $2/$1 members.

CRISIS OF CONSCIENCE for a young country priest in Bresson's austere prizewinning film, "Diary of a Country Priest," 7:30 pm, SF Museum of Art, Van Ness/McAllister, SF, 863-8800, $1.50/$1 srs., members.

MUCH-AWAITED return of the fabulous Betty Carter, singing her own brand of jazz, with her trio; 9 pm, through Sept. 28, Keystone Korner, 750 Vallejo, SF, 781-0697, $3.50 (or the terrific discount Keystone Kard, $20 for 10 shows).

Wednesday 17

KENNETH ANGER, dirt dredger par excellence, in person, with rare early films of Hollywood's Golden Era; 8 pm, Wheeler Aud., UC Berk., 642-1412, $2.

"CRYSTAL RAFT" is a "problem" play for two actors by W. Hogan. Sallie Williams and Bob Silvey perform; 8 pm, Way Station 99, 1111 Addison, Berk., 548-4728, 99¢ (also Sept. 24).

FLATULENCE CAN BE FATAL, as in Marco Ferreri's black comedy "La Grande Bouffe," playing with Bunuel's "The Discreet Charm of the Bourgeoisie," through Sept. 20, Lumiere Theater, California/Polk, SF, 885-3200, bargain matinee today $1.50.

WHITE PANTHER PARTY Benefit for Tom Stevens's and Terry Phillips's defense fund. Music from Hot Tuna, Mike Bloomfield and Soundhole; 7:30 pm, Longshoremen's Hall, 400 North Point, SF, $3, 386-9914.

24

▶SPEAK YOUR MIND at a facilitated discussion on Assertiveness Training for Women; 7:30 pm, Berkeley Women's Center, 2112 Channing, Berk., 548-4343.

▶"CAN AMERICA SURVIVE?" is a multimedia program on people's allegiances to the nation, drawing on ethnic writings. Prepared by Buriel Clay III and other SF writers; 7 pm, Main Library, Civic Center, SF, 558-3191.

POETRYFLASH resumes after the summer with Maurice Kenny, Native American poet, and Barbara Lamblin, author of "My Skin Barely Covers Me"; 8 pm, Cody's, Telegraph/Haste, Berk., 845-7852, donation.

▶FINE WEATHER for the 29th Annual SF Art Festival: paintings, crafts, photographs, video, music; 10 am to 8 pm, through Sept. 28, Civic Center Plaza, SF, 558-3465.

JAZZ CONVERSION for Peg Stern, pianist now playing Latin jazz funk with her quartet. Hear them tonight, 8 pm, The Exploratorium, 3601 Lyon, SF, 563-7337, 25¢.

LOCAL MARVELS Sandy Archer and Susan Efros read from works of prose and poetry; 9 pm, Baccanal, 1369 Solano, Berk., 527-1314, $1.

Thu

18

FOREFR and scie meets U Robert plorato 563-733

"GREAT a slide archety 8 pm, F 2438 D donatio Mutilati Sept. 25

▶OPERA for Wag Holland Jan Pop season's 11 am, kins Ho 453-727

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NO CHAN when A form, re country sence, w the bill; Cotati,

▶CREATI poetry of conte Stepher Commu class, ev 9:30 pm nut/Fill info.

Free for All

DIA DE LA INDEPENDENCIA celebration in Oakland. A weekend program: pianist Emilio Osta plays a program of music by Mexican composers, Sept. 12, 8 pm; dancers, singers, entertainers and performers present a musical celebration from Latin America, Sept. 13, 7:30 pm; day-long Latino Festival brings together dances, music, arts, crafts, food and lectures, Sept. 14, noon to 5:30 pm; all at Oakland Museum, 10th/Oak, Oakl., 273-3009.

SERIGRAPHS and collages from SF painter-printmaker Paul Blake in a show through Sept. 26; Lucien Labaudt Art Gallery, 1407 Gough, SF, 567-1850.

"MASK SERIES," a show by sculptor Horace Washington, opens Sept. 12, through Oct. 12, Tues.-Sun. 11 am to 5 pm, Berkeley Art Center, 1275 Walnut, Berk., 849-4120.

SF NOW sponsors an all-day workshop on "Common Issues For Women," exploring the concerns of women from all cultural and ethnic backgrounds. Raye Richardson moderates, men and women welcome, childcare available, bring bag lunch; Sept. 13, 10 am to 4 pm, Marina Jr. High, Chestnut/Fillmore, SF, 398-6312.

"PERSONA," Bergman's haunting study with Liv Ullmann and Bib Andersson, plays today only, Sept. 15, 1, 3, 5, 7 and 9 pm; and catch one of the greatest Western classics, black shirt vs. white shirt in "Shane" with Alan Ladd, Sept. 16, 3:30 pm; both at Diablo Valley College, Pleasant Hill, 687-4445.

MISSION COMES ALIVE with celebrations throughout the month. There's a traditional one today, Sept. 15, 10 am, Dolores Park, 18th/Dolores, SF, 558-4268.

"XOCHI-CUICATL," the Flower Song Legacy of Pre-Hispanic Mexico, is a prose-verse talk in English and Nahuatl by Serge Echeverria; Sept. 16, 7:30 pm, Lurie Room, Main Library, Civic Center, SF, 558-3191.

THEATER GAMES is an ongoing workshop led by Marcia Kimmell. Learn individual and group awareness, no previous stage experience necessary; sponsored by Neighborhood Arts, every Weds., 7:30 pm, Goodman Building, 1115 Geary, SF, 771-6624/558-2335.

"THE IMMORTAL STORY" is a 1968 French film for TV directed by Orson Welles, starring himself and Jeanne Moreau. Screening and discussion afterwards; Sept. 17, 12:30 pm, McKenna Theater, SF State, 1600 Holloway/19th Ave., SF, 469-1667.

WHAT'S FUNNY AT THE LIBRARY? The SF Comedy Scene tells you what in a series of skits dealing with the library as a subject for humor; Sept. 17, 7:30 pm, Lurie Rm., Main Library, Civic Center, SF, 558-3191.

DON'T GET SLEEPY at a double program on hypnosis. Dr. Tomlinson speaks about his longtime hobby, Sept. 17, noon; "Hypnosis: Myth or Medicine," a film on the uses of hypnosis in medicine and childbirth rounds off the trance; Sept. 18, 12:30 pm and 1:15 pm, both in Union Bldg., SF State, 1600 Holloway/19th Ave., SF, 469-2171.

"DANCE OF THE SELF," dancer-sculptor Blanche Howard discusses her remarkable book in a lecture-demonstration, Sept. 18, 6 pm to 7:30 pm, SF Museum of Art, Van Ness/McAllister, SF, 863-8800.

LA HONDA BANDITS JAZZ BAND, seven-member jazz group ranging in age from 23 to 71, plays a concert of New Orleans Dixieland, Sept. 18, 11:30 am, College Theater, City College, Phelan/Ocean, SF, 587-7272.

CONTROVERSIAL Mexican artist Jose Luis Cuevas continues to stun the public with his drawings; show continues through Sept. 28, Palace of the Legion of Honor, Lincoln Park, SF, 558-3598.

FALL SEASON commences for Berkeley Repertory Theater, they're offering $5000 worth of free tickets to senior citizens, students from disadvantaged districts, and rehab groups; advance reservations required, also students under 18 can get in for $1 Tues. and Sun., 2980 College, Berk., 845-4700 for all ticket info.

COUPERIN CONSORT presents a program of baroque music on original and reproduction period instruments; Sept. 19, 8 pm, Oakland Museum, 10th/Oak, Oakl., 273-3009.

BISEXUAL women can read their work and listen to others at an open poetry reading, Sept. 19, 7:30 pm, Berkeley Women's Center, 2112 Channing, Berk., 548-4343.

SUMMER FEST for the New Games Foundation, back to the boffing and the Earthball, Sept. 20, 11 am, Speedway Meadows, JFK Drive/25th Ave., SF, 558-4268.

Apartments - How to find one, fix it up and keep it

The Berkeley rent control fight

BY JOHN W. SCHWADA

"Berkeley has always been a multicultural, heterogeneous community," says Berkeley city councilwoman Ying Lee Kelley. "People live here who prefer not to work at full-time jobs, who seek a gentler life—and that's part of the city's vitality." But, she adds, "If rent control isn't successful, Berkeley could become another Orinda." Already, Kelley contends, high rents are forcing families, blue-collar workers, minorities, the aged and students out of Berkeley and into adjacent communities.

Dan Lambert of the Berkeley Tenant Organizing Committee agrees. "It's still in its early stages," Lambert says, "but it seems like a lot of young, white, upwardly mobile professional people who work in San Francisco are moving here." The culprit in this apparent demographic reshuffling, according to Kelley and Lambert, is high rents.

But rent control is more than a desire to save Berkeley's community character. It is also an issue full of economic self-interest—a battle between landlords and tenants—as well as a radical political issue: a movement to stop capitalist landlords who profit from Berkeley's rental housing shortage. It is also an issue in San Francisco, where supporters tried to have it placed on the November ballot, and in Sacramento, where state lawmakers are now tentatively considering rent control legislation.

In June 1972, Berkeley residents passed a rent control amendment of the city charter. The victory was a California first: until then, rent control had been successful only on the East Coast. New York City has had rent controls since 1945, and Massachusetts passed a rent control act several years ago.

Berkeley's 1972 measure called for a temporary rent freeze effective Aug. 2, 1972, two months after Berkeley voters cast 52.5% of their ballots in favor of rent control. A rent control board was elected in January 1973 to administer the program. But before the board could effect a rent rollback, Berkeley realtors, led by Trude Birkenfeld, challenged rent control in the courts, and since then the city has been enjoined against putting the measure into effect.

So far the realtors have bested the city in the court fights: Alameda County Superior Court Judge Robert L. Bostick ruled against rent control in 1973, and more recently a three-judge State Court of Appeals panel ruled 2-1 against the Berkeley measure. The California Supreme Court is scheduled to decide later this month whether to hear the city's appeal of the two lower court decisions. Berkeley Deputy City Attorney Michael Lawson told the Guardian the odds are excellent that the state's highest court will grant Berkeley's request for a new hearing.

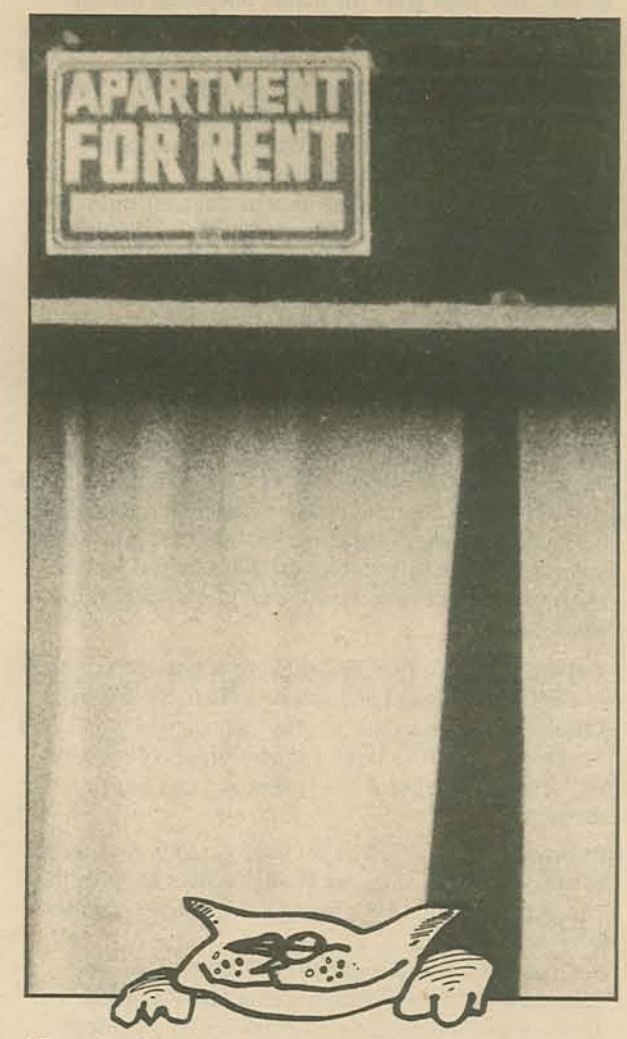
Meanwhile Berkeley rent control advocates have a new strategy: to keep the issue alive by getting the city council to adopt a rent control "compromise" ordinance that would satisfy some of the judicial objections to the measure. Councilwoman Kelley told the Guardian that she and two other pro-rent-control council members, Loni Hancock and John Denton, will introduce a resolution this fall aimed at setting up a "formal council workshop to study rent control and the possibility of drafting a rent control ordinance acceptable to those council members who are unhappy with the issue now." They need support from two more on the council to pass the ordinance, but it is problematic that that support will be forthcoming.

The commuters move in

But as judges and city council members fret over the rent control debate, its advocates claim the need for it mounts. "We need rent control now more than ever," claims BTOC's Lambert. He points out that the city's current vacancy rate for rental housing is at 2.2%, according to figures compiled by the Berkeley Planning Department. This means that of 30,000 rental units in the city (inhabited by about 65% of Berkeley's population, or about 73,000 persons), only about 600 vacancies exist. In 1972, when the ordinance was passed, the vacancy rate was at 3.1%.

UC Berkeley studies of where students live provide the best documentation of the dynamics occasioned by high rents and low vacancy rates. In 1968 about 46.7% of UC's married students lived in Berkeley, but in 1974 only 34.6% lived there, according to the studies. In 1968, 82.8% of the campus's unmarried students lived in Berkeley, but by 1974 that figure was down to 72.2%.

Not only are students forced to flee the high rents



of Berkeley for the lower ones in Oakland and Albany, but those that stay in Berkeley, in their quest for cheaper housing, push into traditionally black and white working-class and family-oriented neighborhoods in Berkeley's flatlands. Where are these latter groups going? To adjacent cities, according to some Berkeley observers, but there is no hard data on this assertion. If UC's student enrollment is remaining steady and many nonstudent Berkeley residents are being forced out of the city, who is moving into Berkeley to take their place? Kelley and Lambert believe it is the commuter crowd from San Francisco.

Not a panacea

But advocates of rent control admit that rent control is not a sure-fire answer to Berkeley's rental housing ills. "Rent control is not the end-all and be-all," says councilman John Denton, a rent control supporter. "At best it's a stop-gap measure that will prevent landlords from reaping inordinate profits during a period when housing demand outstrips supply," says Denton. Less convinced of rent control's necessity is Berkeley's Director of Housing and Development, Janet Roche. "I would of course go along with any decision the city council made on rent control," says Roche, but she adds that she would prefer to see studies done about the actual effects of rent control on other cities before a rent control measure is put into effect. "Most economists and many in the housing field are suspicious of rent control," she says. But BTOC's Lambert replies, "How can we know what rent control's effect will be until we try it?"

P.S.: The California State Assembly's Housing and Community Development Committee will hold hearings on the state's rental unit housing shortage this fall. The committee, chaired by Peter Chacon (D-San Diego) and including Willie Brown (D-SF), intends to hold one hearing on Nov. 14 in either San Francisco or Oakland. "We'll be studying rent control as one way of dealing with the problem," Renee Fraken told me. This past June the committee oversaw the demise of a rent control bill authored by Art Torres (D-LA). The Torres bill, patterned after the Massachusetts law which prescribes rent controls that local governments have the option of adopting, was withdrawn from the housing committee's docket after its author saw it had no chance of being reported out of committee.

San Francisco's Rent Control Committee has abandoned its efforts to get a rent control measure on the city's November ballot. Says Rent Control Committee president John Bremner: "Excitement was high initially and we got lots of endorsements from progressive groups, but when it came time to get petitions together to put the measure on the ballot, we found our support lacking." In 1968, the Progressive Labor Party succeeded in getting an initiative rent control measure on the San Francisco ballot; while this proposal was defeated, it did better than many expected.

Finding an apartment

BY K. A. MASZKA

If you don't feel like shelling out $30 or so to a rental agency to help you find an apartment, consider the wide variety of alternatives, which are limited only by the bounds of your imagination. First, tell everyone you know and meet that you're looking for an apartment. The choicest rentals are passed along by word of mouth before they ever hit a classified column or show a "For Rent" sign. If a friend has a super place but is not vacating, introduce yourself to the landlord. (Persons of property tend to know one another.) Local colleges offer free housing services to enrolled students. If you're employed, check out the company house organ and bulletin boards. Advertise. Small notices taped to mirrors and vending machines always attract attention. Other apartment hunting hints:

Walk the streets: Find a neighborhood you like and walk it block by block. Due to the great number of applicants available, many landlords just slip a sign in the window. Never decide against looking at an apartment because of the exterior of the building. Some of the finest finds are hidden in the most dilapidated dwellings. Behind drawn shades, dirty windows and peeling paint some friends recently found a place in the Mission where nothing had been altered since the Thirties—virgin dark woodwork, working fireplace, even an overgrown garden in the back. As you're scouting, talk to folks in the area—the corner grocer, the dry cleaner, mail carrier, newspaper delivery persons. If you're really intent on a particular neighborhood, get up at 5 am, hit the streets and follow the scavengers on their pickup route. Everyone has to clean out their closets before they move.

Hang-ups: Bulletin boards make good reading while apartment hunting. Almost every university in the area has a catch-all board. Check: the UC Medical Center Student Union Building, SF, or the street kiosks in Berkeley.

Some laundromats with bulletin boards: North Beach: next to Uncle Gaylord's Ice Cream, 1512 Grant. Richmond: Self-Service Laundry & Dry Cleaning, 2401 Clement/25th Ave. Haight: Parkview II, 1101 Stanyan/Parnassus. Polk Gulch: coin laundromat, 1619 Polk. Eureka Valley: coin laundries at 4127 18th St.; Laundry Village, 518 Castro.

Markets: East Bay: Coop at Telegraph/Ashby. North Beach: Speedy's Market, Union/Montgomery. Eureka Valley: Cala, 18th St./Collingwood. Richmond: Thom's Natural Foods, 843 Clement.

Restaurants: Marina: Hardcastle's, 3011 Fillmore. Eureka Valley: Andy's, 460 Castro. Noe Valley: Acme Metal Spinning Works Cafe, 3917 24th St.; Meat Market Coffeehouse, 4123 24th St.; Bud's Ice Cream, Castro/24th St. Polk Gulch: Sunshine Juice Bar and Restaurant, 1718 Polk.

Also: Mission: kiosks at 24th St. BART entrance. North Beach: Intersection, 756 Union. Potrero Hill: Neighborhood House, 953 DeHaro. East Bay: Woman's Place Bookstore, 5251 Broadway, Oakland.

Print up a stack of cards yourself and tack them up as you're making the rounds. Since most people don't carry along pad and pen, make a card with your name and telephone number in vertical tear-off strips along the bottom. If you don't have a telephone, several answering services are available to let you use theirs for a small monthly fee. ~~Try~~ Grandma's Answering Service, 861-5471.

Let your fingers do the walking: The SF Telephone Directory lists more than 300 apartment buildings under "Apartments" in the yellow pages. Call and check on vacancies. If you're not familiar with the address, ask the manager for specifics. "Near the Civic Center" can mean in the heart of the Tenderloin.

If you're interested in a carefree place—usually with meals and maid service—look under Ma Bell's archaic listing of "Boarding Houses" for residence clubs, a SF phenomenon rarely used by natives. They are similar to dormitories; you can rent a private room or share. Meals (breakfast and dinner) are eaten in a common dining hall. Rates average about $50 per week. Some of the better known clubs with younger populations are Bakers Acres, the Pink Palace and Swanson's. Some cater to women only. One local house is run by nuns.

Decoding the classifieds: The Sunday Examiner/Chronicle, on sale Saturday at 9 am, carries the largest classified section. On weekdays the bulldog edition of the daily Chronicle hits the street at 9:30 pm and carries the same ads as the next afternoon's Examiner.

continued next page

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AEK means all electric kitchen; BR, bedrooms; vw, view; pano vw, panoramic view; w/w, wall-to-wall carpets; flat, an entire floor in a building; studio, usually one room with a small kitchen area—many times separate; jr., small rooms; st/frg., stove and refrigerator (included with most furnished or unfurnished places); util., landlord pays utilities except telephone; condo, condominium; fee, you must pay an agent to see apartment; nudec., newly decorated; dtn., downtown.

Note: Your idea of a sundeck (redwood covered with plants) might not be the same as the landlord's (a glorified fire escape). Also, some landlords have an extended view of the city's geography. If you believed the ads, every apartment in Pacific Heights would have to be for rent—every weekend.

Other good ad sources: the Bay Guardian (see page 39) in the racks on Thursday morning fortnightly; the Advertiser, a freebie tabloid distributed on Thursday in SF, Daly City and Pacifica (Cala Supermarket, California/Hyde, SF; Brentwood Markets, Daly City; Glen Park, BART Station); The Classified Flea Market, an East Bay giveaway published every other Thursday (Lucky Stores); the Berkeley Monthly, published irregularly 11 times a year (Cody's on Telegraph Avenue).

Split the rent: There are at least two roommate referral services operating in SF. Oz Koosed runs the SF Roommate Referral Service out of a storefront he shares with the "Circus of the Soul," a used-bookstore at 451 Judah/10th Ave., 564-6880. For $6 "or barter," you can check the listings of vacant rooms, apartments and flats ranging from $35 to $250—with the average rent in a household of two to four people ranging from $70 to $100. No charge to the person listing the apartment. The application includes questions about buying food, eating together, importance of neatness and the noise level of the household. The information is cataloged in notebooks updated every two weeks. Prospective renters are given telephone numbers to call after making selections. The fee is good till the person finds a roommate. Koosed estimates that he currently has 150 listings. In May and June he had more than 250. In business for six months, Koosed can't yet estimate the success of the business since he keeps no formal records of matches.

The SF Roommate's Bureau, 260 Kearny, 956-6500, charges $20 to applicants with and without apartments. Besides filling out a questionnaire, each applicant is briefly interviewed by Lesley Arnold, bureau manager. She asks what type of roommate you want, whether you mind people sleeping over, how you feel about pets, what are your hobbies. Arnold says the median rent for an apartment is about $125 but the range is from $80-$200. Arnold first considers the person's lifestyle (gay, straight, single parent, vegetarian); amount of rent they can pay and where they want to live. She then gives the name, telephone number and a brief description of the individual to the prospective match. She describes 98% of her clients as working people from 17-50, with an average age of 30. The bureau presently has more than 200 listings in SF, South San Francisco, Daly City, San Bruno, San Mateo, Palo Alto and Mountain View.

Established in 1967, the bureau claims it can match 95% of the applicants accepted. The fee is good for four months (although Arnold says most people find matches in a week) but at the end of 30 days if you are still unmatched, you can opt to drop the service and get a 50% refund. Similar services: Berkeley Connection, 2840 College, Berk., 845-7821; Marin Roommates Bureau, 78 Throckmorton, Mill Valley, 383-1161.

Radio rental: KSAN's "Listeners' Personals," aired at 7 am, 1:30 pm, 6:30 pm, and 11:30 pm, often features shared rentals. Send in an "apt wanted" ad or drop it off at the station, 211 Sutter, SF. No telephone calls accepted. Make it readable and don't be too loquacious. Disc jockeys edit on the air and usually skip the wordy ones.

Get a translator: Foreign language newspapers, especially the Chinese Times and the East West, a bilingual Chinese-American weekly, offer listings you won't find in the daily papers. Many Chinese property owners rent out apartments in the Richmond and Sunset districts.

Be inventive: If you, as a cat owner, fall in love with an apartment and then the landlord hits you with the "no pets" routine, try offering a deposit, refundable if kitty behaves.

Could you live in a storefront? One of the best "apartments" I ever lived in was actually a garage. The landlord audaciously advertised it as a carriage house, but I'm convinced the carriage of my typewriter was the only one that was ever on the premises. How about a warehouse? Especially in the South of Market district, which could turn into another Soho district (a rundown NYC manufacturing area renovated into a fashionable colony of artists working out of warehouses that now rent for $1000 to $5000 a month). Two local artists recently made a $75-a-month warehouse livable after sinking $500 into plumbing fixtures. I once knew a woman who lived in a tree house in Berkeley. She obviously liked the outdoors and didn't mind a few acorns in her bed.

Handouts: If you've got a few bucks but would rather not hand it over to a rental agent, design a flier offering a cash reward to the person who leads you to a suitable rental. Mimeo the handouts. Pass them out. Stuff them in mailboxes. Tack them to bulletin boards. In the process of apartment hunting you're apt to meet some fascinating, far-out folks. This technique also works in want ads. A Guardian photographer recently found a steal of a sublet by offering a $25 reward.

Desperate tactics: Take a mover to lunch. Spend a day at a drive-it-yourself truck depot to find people who are moving. Date a real estate agent. Read the obituary columns (the departed won't be needing their apartments anymore). Wear a sandwich sign and carry your first and last month's deposit with you. Cut your hair. Sell your St. Bernard and keep the weekend visiting rights.

A rental glossary

BY LOUISE COX

Do you think you know what a garden is, or can recognize a view when you see one? Be advised: rentalese is a special language, tangentially related to English, designed to boggle the mind and confuse the issue through the twisted use of common words. A few examples:

Nu-dec: Can mean an overall paint job, cleaned drapes and shampooed carpet, but doesn't necessarily. It may mean they swept the floor.

Garden Apt: Has nothing to do with a garden. Instead, it's a basement made over into a rental unit, complete with exposed pipes, street-level windows and low ceilings.

View: If you're lucky, "view" means blue sky and boats on the bay, but it often means a panorama of the wall next door.

Jr. 2: It's actually one large room, with the kitchen and bedroom separated by a partition.

2 Rm. Studio: Same as a Jr. 2, only smaller.

Parking: On the street.

Imported Beer & Wine and Icelandic herring fresh out of the barrel.
SCANDINAVIAN DELI & CATERING
2251 MARKET ST 861-9913
8:30 am-8:30 pm Mon-Fri
8:30 am-5 pm Sat., Closed Sun.

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a different choice every night
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LIVE MUSIC
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FRENCH CUISINE PREPARED IN YOUR HOME FOR SMALL OR LARGE PARTIES
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S.F. Restaurants
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Exquisite Mandarin Cuisine
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?
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11 Kinds of superb Hot Chocolate
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Open 7 days from 5:30

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OPEN EVERYDAY FROM 11 am TO 4 am

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WE'VE RE-OPENED AT 515 VALENCIA STREET
NEWLY DECORATED BUT STILL SERVING DELICIOUS TACOS & BURRITOS
10-9 Mon.-Sat.
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2351 MISSION 648-4731

Japanese Restaurant
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OTAFUKU TEI
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San Francisco 931-1578

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— The Underground Gourmet
Quiet & Relaxed Dining In an Art Deco Atmosphere
Featuring
Home-made French Bread
Fresh Produce
Aged Meats
Dinner Served Every Evening 6-10:30
2316 RUE DE POLK
VALET PARKING
2316 POLK ST., S.F. 441-0979

Desperate tactics for finding an apartment: Take a mover to lunch. Spend a day at a drive-it-yourself truck depot to find people who are moving. Read the obituary columns (the departed won't be needing their apartments anymore). Wear a sandwich signboard and carry your first and last month's rent. Sell your St. Bernard and keep the weekend visiting rights.

Yd: Any area either in front or behind the building that is not solid concrete. (One place I looked at had shrubs around the parking area—that was the "yard.")

Security: (or "secured building") A lock on the main entrance door, or an outside buzzer. If it's really classy, an intercom.

Heat Included: Except for when the heat is off—usually between 11:30 pm and 6 am and daily during "normal" working hours. If your hours are the least bit weird, you're out of luck (and heat, too).

Electric Stove: To insure a high PG&E bill, of course.

Sunny: No curtains or drapes.

Rental agencies

Of all the ways to find an apartment, the rental agency route inspires the most divisive reactions. Some people howl "ripoff" whenever the subject arises; others wouldn't try to find an apartment any other way.

For a registration fee of $15 to $30 you gain access to the agency's listings of apartments that supposedly meet your stated requirements as to price, size, neighborhood and such. The agencies often list apartments you can't find by combing the classifieds or searching out "For Rent" signs. Kenneth Beard of Home Rentals explained, "Owners and managers list with us because the newspapers keep going up on advertising rates—our service is free to them—and they don't want to be bothered with people knocking on their door all the time."

The agencies advertise many choice-sounding listings in the newspapers (about 30% of all rental ads in the Chronicle/Examiner are from agencies), often embellishing the descriptions: one apartment I looked at had a fire escape that was advertised as a deck. An employee of one of the largest agencies told me, "Advertising is a sham. I hate it, but we have to use these low-priced come-on ads to get people in."

All the agencies listed here, with the exception of the SF Rental Library, will refund all but $10 of your registartion fee if you don't find a place to live through their referrals.

Rentex, 1456 California, 673-7518, 8 am to 9 pm. Their contract allows up to four people to register for one fee as long as they are all looking in the same basic price range. Charge is $20 for 90 days; phone-in service and new listings posted daily in their office. The only agency that lists its name on all ads. Each ad has a number identifying it in the listing book (which you can find in the office). They usually identify the rental by neighborhood.

Davis Realty, 5000 Geary Blvd., 221-9700, 9 am to 7:30 pm weekdays, Sat. and Sun., 10 am to 5 pm. $30 registration fee for 30 days. $20 refund unless you extend your contract for another 30 days —then you lose the refund if they don't find you a place. Bulk of listings are in Sunset and Richmond areas.

SF Rentals, 606 Geary, 776-3911, 9 am to 6 pm weekdays, 10 am to 4 pm, Sat. $20 for two months of service, phone-in service only. Specialize in Nob Hill, Russian Hill, Marina, Pacific Heights, and Richmond areas. One of the oldest agencies around: Martha Wilsford has owned and managed it for 27 years.

Hansen Rental, 1476 California, 776-1788, 9 am to 7 pm Mon.-Fri., 10 am to 6 pm Sat. $15 fee for 90 days service. Citywide listings posted in office; phone-in service.

Home Rental and Realty, 2465 Lombard, 922-1040, 9 am to 7 pm, Mon.-Thurs., 9 am to 6 pm weekends. $30 for 90 days, mainly Marina listings.

San Francisco Rental Library, 329 Noe, 316 Clement, 1835 Lombard, 1707 Haight, 921-2406. 9:30 am to 8 pm, Mon.-Thurs., 9:30 am to 6 pm Fri.-Sat. and Sun. 10 am to 5 pm. The only rental service that offers no refunds or guarantees for the $30/30 days service. No phone-ins. Prospective renters get a book of current listings and then get daily additions at the offices.

Apartments for kids

"No children, no pets" has been a common stipulation of landlords since time immemorial. In San Francisco, Rover's presence is still at the discretion of the property owner, but last month a city ordinance went into effect that prohibits landlord discrimination against children.

Under the terms of the new ordinance, landlords cannot refuse to rent solely because one of the prospective occupants is a child, cannot base the rent on the number of occupants (a method of making places undesirable to families), cannot charge more because of kids and cannot evict because a child lives there. Landlords can still specify the maximum number of occupants (two people in a studio, three in a one-bedroom and so on).

The idea behind the ordinance has been around for years: some 120 organizations, including women's and labor groups, have lobbied for it. This year, after a long battle against powerful real estate groups, it finally became law over Mayor Alioto's veto. Fines for violators range from $250 to $500.

If you have been turned down as a tenant because you have a child, contact Fred Whisman in the SF District Attorney's office, 553-1752, or one of the following groups:

Human Rights Commission, 1095 Market, 558-4901.
Youth Law Center, 795 Turk, 495-6420.
Children's Rights Group, 693 Mission, 495-7134.
Council for Civic Unity, 40 First St., 433-1374.
Children's Council, 3896 24th St., 282-7858.

Tenants' rights

The feudal concept of "lord of the land" still dominates most landlord-tenant relationships. Because tenants' rights are so limited, it is important to understand and use the few rights available. This is a guide to help you avoid tenant-landlord conflicts in the first place, cope with any problems that may arise and retaliate if all else fails.

When the landlord hands you a rental agreement, don't go for that "It's-the-standard-thing, just-sign-here" routine. Read it carefully. With some deletions or additions of your own, you can prevent future hassles—and often save money.

Rental agreements are supposed to protect the rights of both parties. Somehow it rarely works out that way unless the prospective tenant is cautious. Ask for a 30-

continued next page

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Intimate Cafe Atmosphere
11 am - 12:30 pm daily
Live Entertainment
2930 College Ave. (just off Ashby)
Berkeley, 848-7860

The Armenian Village
Please don't expect a fancy restaurant.
Do expect the best Shish-kebab and natural yogurt you've ever eaten.
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Mention the Bay Guardian with any Dinner for two and receive complementary Humos.

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Fine imported wines, beers & champagnes.
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Latin American Restaurant and Cultural Center
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Varied Latin-American Entertainment - Dinners $2 to $4
Open at 5:30 pm everyday except Monday
Wednesday Night Film Series

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GRAND OPENING SALE
BURL TABLES $195.00 & UP
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432 BAY ST., FISHERMAN'S WHARF 928-0479
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In our French Country Kitchen enjoy hot spiced cider or a glass of wine .
We also have . . . other than omelets
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1830 Union St.
921-4540
7 am to Midnight
Sat. & Sun. 8 am to Midnight

THE NEON CHICKEN
Dinners from $3.00
4063 18th AT CASTRO
863-0484
NEWHOURS: 6-10:30
SUNDAY CHAMPAGNE BRUNCH 10-2

café owl & monkey
French Luncheon Specialties, Quiche and Pate, French Country Salads
Espresso, Wine, Beer
10 - Midnight, Fri.-Sat. til 2
9th Ave., Irving 664-9892

City Restaurants

continued from previous page

day notification agreement. This allows you to vacate or the landlord to ask you to leave or raise your rent as long as one party gives the other 30 days' written notice.

An alternative is a lease that specifies the set term of the occupancy at a set rental rate. Such a lease protects you from rent increases, but makes it somewhat more difficult to vacate with short notice before the term of the lease expires. Many leases have vague clauses such as, "Premises will not be used for immoral purposes." Others have clauses that prohibit subletting, which can be gotten around later. Let these go and watch out for triple damage sections, which entitle the landlord to collect three times the back rent in damages, plus attorney's fees, if you default on the lease. Ask for for a waiver of this unreasonable clause.

Reach a clear understanding of the terms of the rental agreement. How and when do you get back the security deposit or last month's rent? Who pays for utilities, maintenance work and such? Define your right to privacy, make notes on prior damages and promised future repairs. Get these agreements in writing, signed by the landlord, with a copy for each of you.

The roof leaks, there's no hot water, the heat won't come on. You've called the landlord. He's in Palm Springs playing golf. What now?

Civil Code Section 1971 of the California law allows the tenant to repair serious defects and withhold up to one month's rent to defray the costs. The tenant must notify the landlord, in writing, of his or her intention. If the landlord doesn't take care of the situation in a reasonable amount of time (usually 30 days, less in dire circumstances), the tenant can go ahead with the work and take it out of the rent.

There are limits, however. Section 1971 states that the amount spent on repairs cannot exceed one month's rent, and any difference between the cost of the repairs and the amount of the rent must be paid to the landlord. This provision can be used only once in any 12-month period, and you must show that the damage was not caused by you or any of your guests. The law prohibits the landlord from evicting you or raising your rent for 60 days after you use Section 1971.

Repairs covered by the code include maintenance of the roof, exterior walls, windows, doors, electrical wiring, floors, stairs, and plumbing and heating facilities. It also provides for grounds free from trash and rodents. Withholding rent, even a portion of it, is a serious matter, and it would be wise to seek advice from a tenant action group or an attorney before you take this action.

Out: by choice or by force

With a 30-day notification agreement, moving is easy. You just give the landlord 30 days notice and you're off to Honolulu. Breaking a lease is a bit more trouble, but it can be done without frenzy or loss of money if you handle it right.

Notify the landlord of your intention to move and offer to help find someone to rent the place with little or no time lapse. Advertise or find a friend who will take the place as soon after you leave as possible. Most of the time the landlord will be agreeable, since he won't want to lose any rent and may be a little afraid of what you might do to the place if you were forced to stay. Landlords must accept any new tenant who meets their general requirements. When the landlord does accept a new tenant, your lease obligations are over.

The landlord must return your security deposit within two weeks if you haven't caused any damage, have left the place clean and in good order and have paid the rent. If you know you're entitled to the refund but can't get it, go to small claims court. If you win you can also collect up to $200 in punitive damages.

Landlords cannot withhold the "last month's rent" (often required upon taking occupancy) to cover damages incurred beyond the amount of the security deposit. They must take you to court to collect for that.

If you paid a "cleaning fee" when you moved in, you'll never see a dime of it again. Next time, make sure it's called a deposit. You should receive the difference between the amount of the deposit and the actual cost of cleaning the place.

Fighting an eviction notice is a losing battle, but there are some advantages to standing your ground and forcing the landlord to go through the involved, costly eviction process. If you haven't paid the rent because you're broke, the landlord might forget about the money just to get you to leave. Counting on this, however, is like counting on Dialing For Dollars. If your eviction was brought about by a problem that you have since corrected, you might be able to remain on the premises if you go to court and show that you have rectified the situation.

"The worst thing anyone can do is nothing," says Neighborhood Legal Service attorney Bob Valencia.



PHOTOS BY CAROL BERNSON

Ladders joined with planks and 2 x 4s make bookshelves that are easy to dissassemble in case you have to leave in a hurry.



Who needs curtains? Hang your

His Berkeley office has seen a 500% increase in eviction proceedings since the fall crunch for housing began a few weeks ago. Landlords who were glad to rent this summer are now arbitrarily evicting so they can obtain higher rents, he says.

"The procedures for evictions, regardless of the reason, are clearly defined by law and must be followed to the letter," advises Valencia. "The problem is that people do nothing until it's too late. The time to go see a lawyer is when you get the first notice from the landlord. Sitting back, doing nothing, will only blow it."

Eviction proceedings can be dragged out for months. The landlord must give notice to the tenant, sue in municipal or small claims court, get a judgment and receive a writ of execution. Only then can the sheriff actually evict.

If a landlord attempts to circumvent this course of action, the tenant often has a good case for a law suit. Stunts like locking the tenant out, cutting off the utilities, calling the police, or threatening or using physical force, are all illegal and can justify a suit against the landlord.

The People's Law School puts out an informative booklet titled "Delay Evictions" (25¢). It covers tenants' rights in the eviction proceedings, outlines each step of the process and informs of alternative measures that can be used to buy time during the proceedings.

Tenants' Action Group, 1310 Haight, SF, 522-1740, noon-5 pm, Mon.-Fri.; 3151 16th St., SF, 843-6601, noon-4 pm, Mon.-Fri. Provides counseling concerning tenants' rights, organization of tenants' unions, assistance in mediations with landlords, legal referrals. Plans to organize a citywide boycott of rent increases; focal point for SF Rent Control Initiative.
Berkeley Tenants Organizing Committee, 2022 Blake, Berkeley, 843-6001, 11 am-5 pm, Mon.-Fri. Provides tenant counseling, with the objective of having tenants handle their own cases; organizing around the rent control initiative appeal.
SF Consumer Action, 26 7th St., SF, 626-4030. Tenants' counseling, legal referrals.
Association for Protection of Tenants/Tenants Inquiry, P.O. Box 31042, SF, 864-8446 (answering service; a volunteer will call you back). Education and research service; provides reference check on landlords, has the Bureau of Building Inspectors' list of housing units and their condition.
People's Law School, 558 Capp, 285-5069, 1-5 pm, Mon.-Fri. Published the booklet "Delay Evictions"; holds seminars on tenants' rights.
Neighborhood Legal Services: SF Neighborhood Legal Assistance, 626-3811 (five offices); Alameda County, Metropolitan Housing Center, 506 16th St., Oakland, 836-2687.

Fixing up your apartment

BY CATHY LUCHETTI

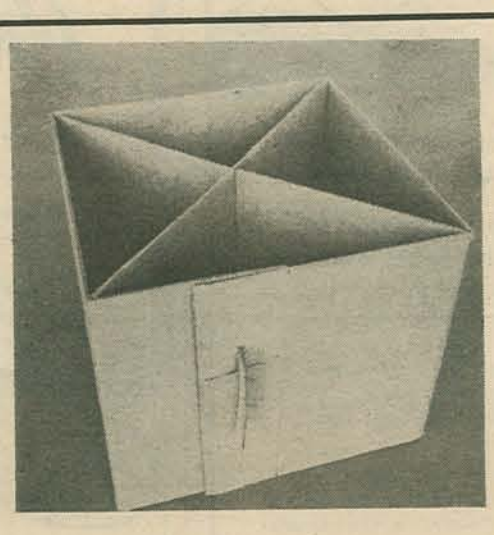
"Handy little space saver, ain't it?" the landlord guffaws as you watch the fold-up Murphy bed in the hall come crashing to the floor like a large fist. The plaster hangs in shreds from the ceiling. The radiator raps for attention, then jets steam in your face. The windows are stuck, the toilet runs and the walls are hopeless.

Even the architecture is "Early Ugly"—a result of that great lust for homogeneity that swept the city in the Twenties and Thirties, causing Victorian homeowners to strip away ornate millwork and clapboard in favor of slate shingles and flat-topped roofs. The place is a disaster. But at least it's an apartment, and now that you've got it, the next step is to rustle up some funky junk, add a fake window or two and paint the walls like crazy.

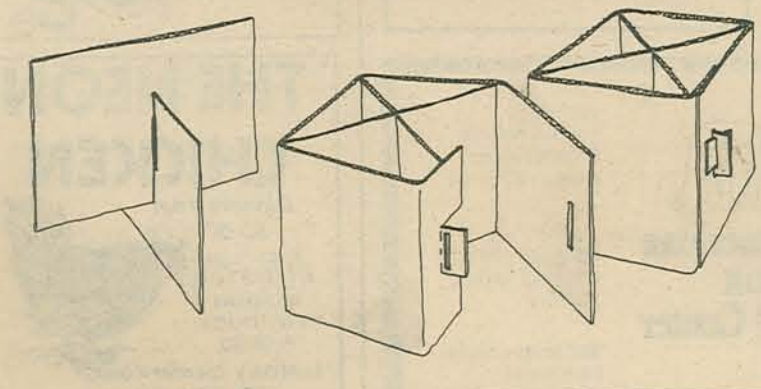
If you're lucky, the place is painted white. White makes a room look clean, spacious and gracious. It can also look stark and boring, as in a cramped little kitchen with white metal appliances. The solution? Paint the walls ink blue or black, which forces the white sink and cupboards to stand out and gives the room crisp contrast. Matching dark contact paper in vertical strips on the cupboard doors ties it all together.

Wall graphics are another solution to boring walls. If

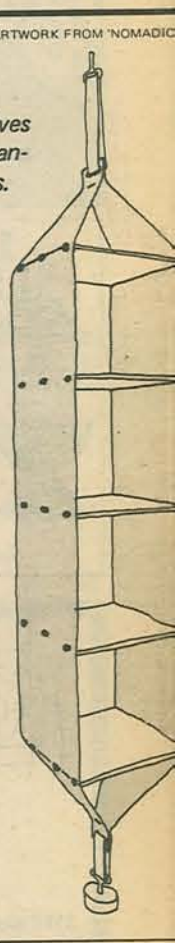
ARTWORK FROM 'NOMADIC



A. A coffee table from corrugated cardboard. Laugh if you if you must, but it will support 400 pounds.



B. The hanging bookshelves of Babylon, made from canvas, with plywood shelves.





window with plants and weavings.



Don't get up: build cabinets under your bed and store everything down there.

the landlord frowns on this sudden metamorphosis into color, you can still mask off straight lines with tape and then paint the wall in subtle shades of the same color. Use latex paint and masking tape, taking care always to paint away from the tape instead of toward it. To draw curved, intricate areas, tape off a large section of the wall, draw a design on the tape, then cut away the pattern with an x-acto knife. Paint in the exposed area, wait until it dries, and begin again with a new image.

If the wall still looks like a miscalculation, try fabric. Thrift stores, like the Salvation Army at 5854 College, Oakland, offer bins full of sheets, draperies and tablecloths—lengths up to 4'x6' are often less than $1. Indian print bedspreads are good, too—just smooth the fabric out and staple, glue or tack it evenly up and down the wall. If you're worried about tack holes, cut the cloth into plank-sized pieces, fitting each piece around a 6' length of board. Mount the boards side by side and nail into the top molding and bottom baseboard. (You can leave off the fabric and just hoist the boards for a knotty-pine effect.)

If you like the look of tin-walled sheds, corrugated aluminum siding will have a lot of appeal. You can buy lengths that are 26" x 10' for $5.99 at most hardware stores. Two of these sections can make a covering for a wall: just drill appropriate holes up and down the siding and nail it either to the wall or to support boards laid over the wall.

Reflective silver mylar glued to cardboard and then mounted across the wall gives a space-age look to an otherwise ordinary bedroom wall. Most art supply stores sell the stuff by the roll in assorted lengths for about 60¢ a foot.

If your neighbor's interminable Rod Stewart albums drive you up the wall, or you want to hide the fact that you're a closet Rodgers and Hammerstein freak, try soundproofing. There are several cheap ways to do it that look good too. One is with styrofoam cups, sold in bulk packages at discount paper stores. You can stick the cups one by one to the wall, making as tight a pattern as possible with double-sided tape. A disc of tinfoil in the bottom of each cup creates a "house of mirrors" effect, while the wall acts as a sound buffer zone.

Cardboard egg flats painted white and taped side-by-side also make an effective noise block. (If you cover too much space with them, the room begins to look like a padded cell.) The Leong Hing Produce Company at 818 Jackson, SF, sells pre-wrapped bundles of 30 for $1.50.

If you want long, spongy strips of woven fiber and metal for insulation, soundproofing or even a carpet pad, check the trash bins daily behind the Air Filter Sales Service Co., 1500 Davidson at Quint, SF. Their big pieces of padded filter materials are irresistible if you can figure out what to do with them.

Hang-ups

Here's where your imagination can run amok. The alleys, thrift shops, hardware stores and dime stores are literally teeming with choice objects to hang on the wall. Battered old typewriters from the Berkeley City Dump in the Berkeley Marina become Claes Oldenberg junk sculptures that you can suspend from the ceiling or use as bookends. Japanese paper fish kites cover the walls. Candidate posters from campaign headquarters can make a series of multiple images. Del Monte labels make for instant pop art (the great pineapple, sliced and sitting in its own juice). Just call the main office at Del Monte, 781-7760, and ask for the label department. They'll send you a sampling of printed fruit labels if you claim it's for a "personal art project". Old boots, furs and jewelry spaced out in clusters over a long wall look devilishly neat; paper targets from Woolworth's can be cut and pasted into an endless chain of repeating Op shapes; even your bicycle becomes art when you store it on the living room wall.

Printers' used litho plates are the quintessence of kitsch—shiny, anodized aluminum plates fresh off the presses with a permanent negative of the day's copy and photographs emblazoned in the metal. You can pick them up at almost any printing shop for the standard rate of 17¢ a pound. If you buy them directly from the printer they'll still be covered with ink, but they come clean with any commercial solvent or de-glazer sold at printing supply shops (such as Arvey Paper, 100 Potrero, SF). You can frame them, make a wall collage out of them or hammer them onto a table top with aluminum nails. Note: the Chronicle/Examiner no longer uses metal plates; they've switched to plastic mats.

On the inside looking out

What some rental agencies try to pass off as a "room with a view" is absurd. A view of what—a brick wall? Because of the proximity of the old Victorian row houses to each other, the front windows were designed to let in as much light as possible while the side and back windows were either nonexistent or barely noticeable. So what you often get with your "view" is a close-up of the wall next door. Instead of succumbing to claustrophobia, a few "fake windows" strewn about the place will work wonders.

Cleveland Wrecking Co. (2800 Third St., SF) and Sunrise Salvage (2210 San Pablo, Berkeley) carry windows of all sizes, but they come with glass and begin at $7 each. The Berkeley City Dump has some fine old windows without glass for as low as $2. The "view" can be anything: a wall poster of blue sky and clouds, a landscape painted directly on the wall, a blow-up of a jungle cat peering through the panes. Mount the window over the image with bolts, or suspend it from the moulding with string and "S" hooks. For special effects, add dotted swiss curtains to pull shut at night.

If a ridiculously small window already exists, just paint a large black border around it, perhaps six or seven inches wide, and enclose the whole piece in a large gilded frame. You might call it "View from an Upstairs Window."

Painted windowshades are a real novelty. Bold squares of primary color or white clouds on a powder blue background are a fast way to add humor and spunk to a dumb room. Most landlords store old shades that are cracked or faded in the basement and will usually let you help yourself. Any rubber-based paint will work as long as you keep the coat thin (too thick and it will crack off when you roll the shade up).

Perhaps what your window needs is a stained glass hot dog. Find the hot dog image you want in a magazine, then coat a square of plexiglass with acrylic emulsion (available at art supply stores or plastics supply houses) and press the magazine picture face down onto the sticky plexiglass. Let it dry; then rub the back of the paper off under warm running water, taking care not to scratch your fingernails through the remaining hot dog image. When the paper shreds away, you've got a translucent, chemically transferred hot dog on a piece of plexiglass, which you can stick over the window glass to catch the sunlight shining through. To find cheap plexiglass? Try Abe Schuster's, 2940 West St., Oakland, or rummage free of charge through the trash bin behind Laney College's plastics technology workshop in building "G."

When it comes to lighting, there's a raft of ways to avoid the single-bulb-in-the-ceiling syndrome. Drape an extension cord over the lip of a four-foot-high wicker laundry basket, then put a 60-watt bulb on the end and replace the lid. This causes the basket to glow like a jack-o'-lantern. Hang a Japanese paper parasol by its handle from a light fixture on the ceiling. Saw off the upper part of the handle first (it's hollow) and insert a cork with a looped wire. Then hang the handle from the metal part of the light fixture, leaving enough space between the paper umbrella and the burning bulb for heat to escape.

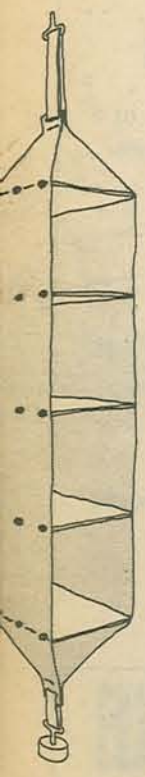
An incandescent styrofoam moon out of paper cups and double-stick tape? What looks at first like an architectural feat is actually styrofoam cups laid side by side until they form a perfect honeycombed sphere (the principle is that since each cup is slightly wider at the mouth than at the base, if you join them tightly they will eventually form a perfect sphere.) If you omit the last five or six cups you can put a light inside (either table-mounted in a ceramic socket on a piece of wood or dangled from a ceiling cord as a globe lamp).

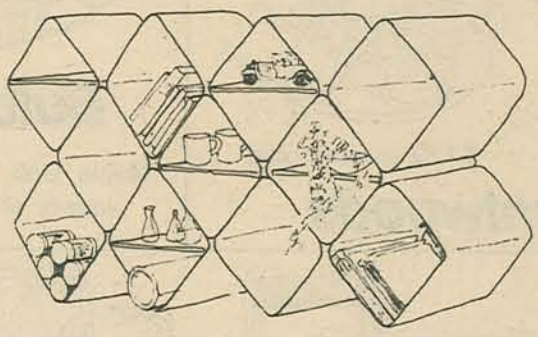
Portable wardrobes were the thing in the 19th century, which is why so many Victorian flats and apartments today are without good closet space. Even the concrete modern cubes that rent as "garden apartments" have insufficient space for the junk everyone treasures. Instead of storing your junk out of sight, why not hang it up in the open? Multi-shaped boxes painted in primary colors, with contents boldly labeled, are a lot more eye-catching than a bundle of stuff spilling out from under the bed. You can mount the boxes one above the other on the wall by using "L" brackets and vertical metal or wooden runners.

James Hennessey and Victor Papanek, the authors of *Nomadic Furniture*, suggest a collapsible hanging bookshelf made of canvas, with aluminum or fiber-

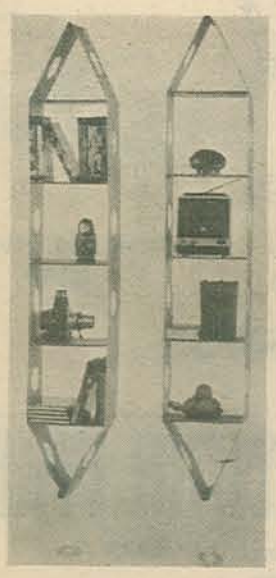
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RNITURE; PANTHEON BOOKS

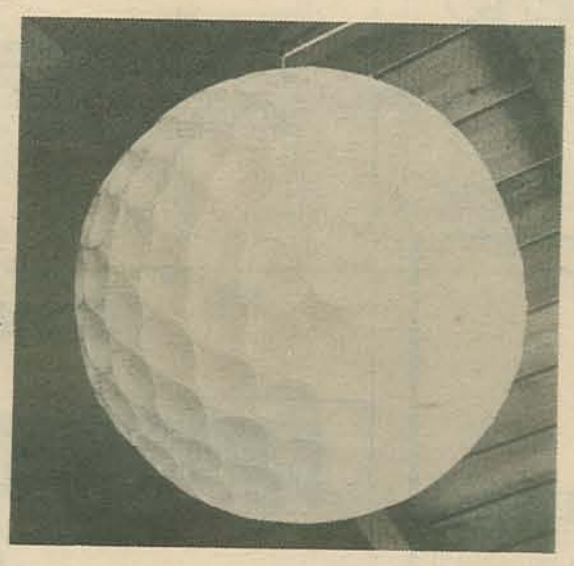




C. Rectangular oil drums combine to make a space divider, wall shelf, conceptual art piece—take your pick.



D. Save your styrofoam coffee cups: after cup number 127, once you're really wired, take a little glue and make yourself a lamp shade.



continued from previous page
board shelves held in place with wood screws (see illustration). Weights at the bottom keep the piece from turning.

For another approach to up-front storage, get some cylindrical gallon-size ice cream containers (Baskin-Robbins gives them away). Then paint them and stack them against a wall, pyramid-style. The open ends are perfect for horizontal storage of wine bottles, yarn, magazines or what have you. Square tin oil drums are even more durable. Ceramic drain pipes, laid along the kitchen counter can hold silverware, napkins, towels or bottles. Shiny orange mailing tubes cut in different lengths and tied together with twine can make a funky sort of umbrella stand. These turn up in the trash all along SF's Montgomery Street; or you can buy them at Flax's, 250 Sutter: 3"x18", 48¢; 3" x 48", $1.40.

Wooden coke cases make good wall shelves, but they're getting harder and harder to find; peach crates stacked into a tottering etagere can hold household goods from ferns to fish tanks. They're efficient, cheap and extremely camp. If you check the alley adjacent 818 Jackson St. (off Stockton), you'll find what must be Chinatown's major dumping ground for wooden boxes. Some are etched with Chinese characters, others are labeled "fresh ginger" and "California celery." If you can't find a box there, try the Wing Lee Trading Company at Polk and Pacific around noon on Saturday. That's when the produce truck comes in from the farm. They'll sell you the empty crates for 50¢ each.

Treasures in the trash

No space to store your skis? A painted ladder hung horizontally from the ceiling will do the trick. Attach four bolts to the wall and four hooks to the ladder. Allow a foot or so of space between the suspended ladder and the ceiling, then slip the skis and poles (or, brooms and mops) into place. A couple of short step-ladders from the dime store (around $2 each) with a board joining them between the rungs make a simple and chic plant stand or stereo holder; while two tall ladders placed on opposite sides of the wall and joined with planks between each rung make a huge, easy-to-assemble wall shelf unit.

Trash heaps, thrift stores, flea markets and garage sales are an endless source of inspiration when you're searching for offbeat objets d'art. Where else could you find a rusted red wagon to plant herbs in? Or a Tonka truck as a geranium stand? Or a discarded wire mesh shopping cart (spotted at the Berkeley Dump recently for $1) to use as a portable planter for a big Boston fern? There are junked roller skates to use as casters under a dresser, collapsible baby gates to stretch over a window as trellises for your Creeping Charlie, and wooden clothes dryers (the spindly kind used for drying socks and underwear) to use as magazine racks.

Back to the cube roots

On any busy Saturday you can pick up tarnished copper plates for $1 at the Alameda Flea Market. By drilling three support holes in the lip of the plate and hanging it with brass connecting rods from Taylor and Ng ($1.50 for package of eight) you've got a hanging copper planter that sells normally for $12 or more. An old mailbox makes a funky new breadbox; a steamer trunk fitted with inside boards and cushions becomes a roomy chair that closes with a snap if you need the top for a table, while a bicycle wheel dangled from the ceiling serves as a rotating cooking pot rack. You can make wind chimes out of nuts and bolts, glue old sea shells on the telephone and string up a length of plain lead pipe to use as a dinner gong. (This is not as strange as it sounds. Just hammer a dowel into the doorpost and hang the pipe from the dowel with a length of twine. Hit the pipe with a muffled hammer and you get a mellow "gong.")

If you want to junk that slip-covered sofa with the bent springs and replace it with something a little more contemporary, it's time to stage a raid on the nursery. You shouldn't have much trouble picking up a baby crib (the Salvation Army carries them starting at $12). Remove the front bars and you have a funky sofa that's high off the floor and sturdy enough for two to sit in. Cover the mattress with corduroy, throw pillows against the back railing and you've got an elegant piece of furniture

The most versatile item of furniture to be found these days is the modular cube. You can push them around, stack them, step on them and store booze in them. A cube is easy to make out of six equal-sized squares of wood, or you can buy one for about $10 at unfinished furniture shops, such as the New Era, 4920 Telegraph, Berkeley.

If you fancy furred cubes, then cover the pine boxes with carpeting samples. These scraps sell for next to nothing at most carpet stores. Example: The Levant, 5450 College, Oakland, sells pieces 18"x27" for $1, 13"x18" for 25¢. Epoxy glue or large staples anchor the rug firmly to the cube.

If you're more hard-edged in your tastes, try covering the cube with tile. Ceramic tile offers a crazy range of designs, from Warholesque pop tomatoes to ornate Moorish. Mirror tile is more costly, especially if it's cut to size. Korbus Glass Mirrors at 993 Howard St., SF, will do the job for you, but they charge $1.75 a square foot. (They blame this on the spiraling cost of silver, which makes up the thin inner surface of the mirror.) A good strong glue will hold down the tiles and you can fill in the cracks with grout or thin "V"-shaped moulding (8¢ a foot at hardware stores or lumber companies), sanding off the exposed edge of the moulding after everything is glued in place.

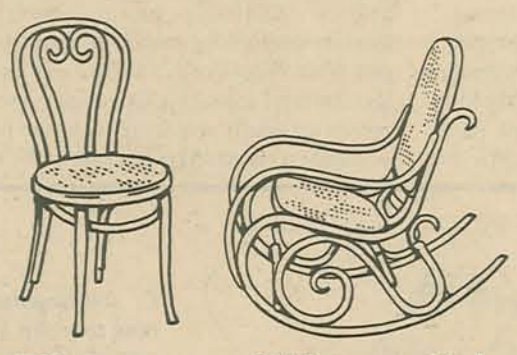
Hardware stores are particularly alluring to the junk artist whose imagination isn't hampered by the knowledge of the "real" use of all those fascinating bolts and widgets. Something as utilitarian as an aluminum roof cap (a flashed aluminum "sleeve" built into a flat backing) becomes a stylized funky planter with a couple of punched holes in the top and a high-tensile rubber expansion cord hooked into it. To make the open end waterproof, nail a plywood backing over the opening of the sleeve. Waterproof it with wax, then fill it all with dirt and a spider plant.

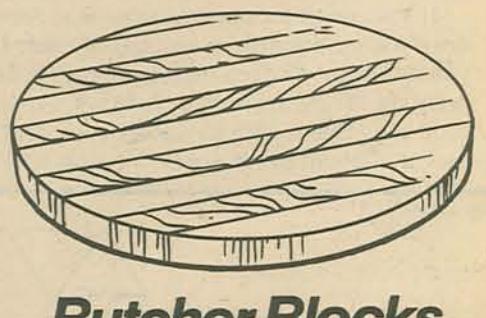
"Wet look" cardboard America

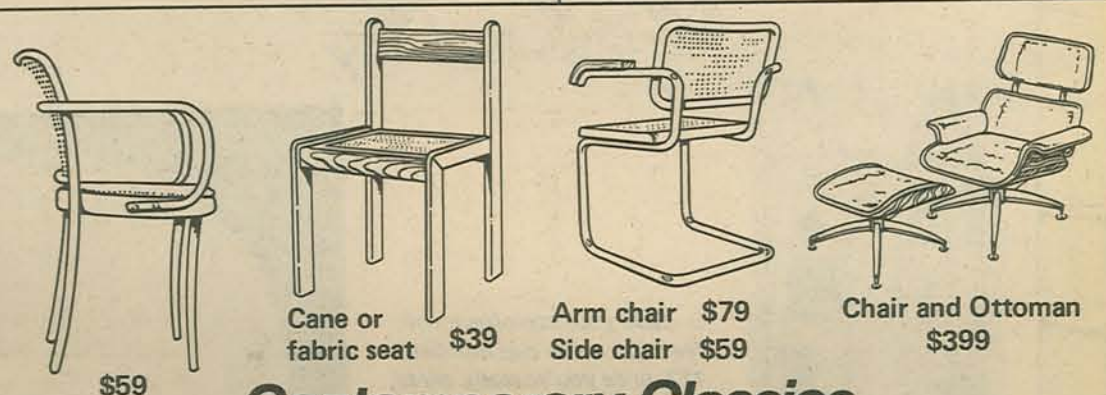
Just a step beyond "America the plastic" is "America the cardboard," as evinced by the sudden upsurge in homemade cardboard furniture. Originally intended as disposable toys for kids, cardboard chairs and tables are now strong enough to take adults (although the chair I put together fell as flat as Robert Rauschenberg's "Cardboard Piece" as soon as I sat in it). To construct a coffee table, cut a square of corrugated cardboard the size of the surface you want, scoring the sides so they'll fold down to look like the lid of a shoebox. Tape them fast, then cut two flat, equal-sized rectangles for the base. Paint all the pieces with latex, then with "wet look" enamel paint. In the middle upper section of each piece, cut a notch about half the length of the board. Then fit the two pieces together in an "x" shape. Tape any parts that look shaky, and mount the lid on the "x" shaped base. A word of caution: don't put your furniture near the furnace. The glue will run and the table will wilt. ■

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BY KATHIE SALTZSTEIN

If you're back in school this fall, you've probably already started asking yourself whether the benefits of higher education are worth the innumerable sleepless nights of anxiety and despair. Before you decide to drop out, consider one of the fringe benefits of enrollment in an accredited course of study: the student discount. There has never been a compilation of places in the Bay Area where students can receive discounts. This list is far from comprehensive, but it's a beginning. Make it a policy to carry your student ID card with you at all times. You'll probably find a lot of places that haven't even thought about giving a discount—until you ask.

San Francisco Symphony, Civic Center, 431-5400. Their "Forum" has representatives on campus to sell series (12 concerts) tickets for Wednesday night concerts beginning Dec. 3; savings as high as 68%. Check your campus newspaper and bulletin boards to find your campus representative.

San Francisco Opera, Civic Center, 431-1210. Performances are usually sold out, so phone ahead for a forecast of your chances at the student rush, half-hour before curtain, $3.50/ticket. Opens Sept. 12 with "Il Trovatore."

The American Conservatory Theater, 415 Geary, 673-6440. Student rush, half-hour before curtain, $3.50/ticket.

The Curran Theater, 445 Geary, 673-4400. Yul Brynner in "Odyssey." Student rush, half-hour before 8:30 pm curtain. $2.50/ticket. Mon.-Sat.

Lamplighters Music Theater, 2335 Irving, 752-7755. Operetta of Strauss's "Die Fledermaus"; early sell-out, so phone ahead for student rush, $2.25-$3. Fri., Sat., 8:30 pm curtain.

On Broadway, 435 Broadway, 398-0800. "Evolution of the Blues," a history of black music from Africa to American jazz. $1 off in advance, half-price student rush, 15 minutes before curtain (Wed., Thurs., Fri., 8:30 pm; Sat. 7:30 pm; Sun., 2:30 and 7:30 pm).

Hippodrome Theater, 412 Broadway, 776-7614. "Bullshot Crummond," parody of the British detective. $1 off in advance, ten-minute student rush with half off top priced ticket, 7:30 pm.

Montgomery Playhouse, 622 Broadway, 788-8282. "P.S. Your Cat Is Dead!" man-woman comedy, $1 off.

Little Fox Theater, 533 Pacific, 434-4738. "One Flew Over the Cuckoo's Nest." $1 off in advance, half-price 15 minutes before the show.

Berkeley Repertory Theater, 2980 College Ave., Berkeley, 845-4700. $1 off regular price. You can go individually and catch a seat 15 minutes before curtain, or get together a group and make a reservation (both $1 off). "Seven Keys to Baldpate," by George M. Cohan, is a "melodrama-thriller" akin to the original theater performed 100 years ago on the American stage. Tues.-Sun., 8 pm, $3.50-$5.

Paramount Theater, 2025 Broadway, Oakland, 465-6500. Student rush price is $2.50 (reg. orchestra, $7.25) but you must be there 30 minutes before curtain time. Since the Paramount rents its space to individual promoters, the discount is off one week, on the next. For Labelle (a rock group playing Sept. 12, 13 and 14) and the Oakland Ballet (Sept. 19, 26 and 27) the discount is on. Curtain time is 8 pm. Black tie optional.

REI Co-op (Recreational Equipment Inc.), 1338 San Pablo, Berkeley, 527-4140, offers a 10% dividend back to buyers regardless of student ID. Also: during the ski season they rent downhill ski equipment to the Cal Ski Club for 10% off, and they distribute free passes from Heavenly Valley Ski area for mid-week skiing. For students only. Open Mon. and Tues. 10:30 am to 6:30 pm; Wed. and Thurs. 10:30 am to 9 pm; Sat. 9 am to 5 pm.

Entanglement Natural Yarns, 1035 Guerrero, SF, 647-0809, sells no synthetics; only natural fiber weaving yarns and hot water wool dyes (Ciba) for a 10% discount to students. Tues.-Sat. 10 am to 5 pm.

Thompson Typewriter Co., 4075 Telegraph Ave., Oakland, 658-5040, gives a 10% student discount on typewriters, adding machines and equipment stands with student ID.

Gene's Business Machines, 5705 Telegraph Ave., Oakland, 655-5400, gives a 10% discount on all portable typewriters with student ID.

American Cycles, 2240 San Pablo, Berkeley, 841-0192, sells new and used motorcycles for 10% off to students with proof of enrollment.

Dave Golden Motorcycles, 235 Valencia, SF, 621-5873, will knock down the price on 100cc to 250cc motorcycles by 10% for anyone with student ID. (normal price range: $495-$960).

Cal Hi-Fi, 229 Fillmore/Clay, SF, 567-7880, 2461 Shattuck/Dwight, Berkeley, 843-3768, will give 10% off all merchandise except any items that are fair-traded. All merchandise will sell at the discount after Jan. 1.

Light as a Feather, Shop 6, Sausalito, 332-5335, has all items discounted 10% for students, including feathered tables, clocks and jewelry.

The Photo-Lab, 1204 Sutter, SF, 885-4083, gives a 10% student discount on all color processing, which they send to Kodak, and black/white work, which they do themselves. Be sure to have your card handy for identification.

Hair Asylum, 1608 Bush, SF, 776-1460. Call Ralph for appointment. They offer a 15% discount to just about anyone who is a student, a Bay Guardian reader or both. So have your ID or your newspaper in hand when you go to have your shag trimmed.

Small Wonder Car Company, 501 Taraval, SF, 566-0130, and 624 Stanyan, SF, 668-3313. You get a 10% discount on parts and labor through November, and as manager Sylvester Wethington says, "I don't care if they're grade school or grammar school, as long as they have an ID card."

Daylite & Company, 5501 California, SF, 751-0783, sells plants, herbs and crystal terrariums (6" x 9"—$12.00) at 10% less than usual if you can prove you're a student someplace.

Satin Moon, 14 Clement, SF, 668-1623, offers encouragement to the beginning sewer in the form of a 10% discount on all materials. The requirement? Be a sewing student at any college, high school or grammar school. Mon.-Sat., 11 am to 6 pm.

Michael's Art Store, 544 Mission, SF, 421-1576, vends pastel mark-a-lots and gum arabic to art directors, architects and engineering students. Their student discounts begin after the first $10. The discount is 10%, and they seldom ask for proof.

Crocker Bank, (at any location) has a special no-minimum-balance plan for students: a student checking account for $6 a year with a statement every three months, or an account for $9 a year with a statement every month. You can write an unlimited number of checks.

Don Wehr's Music City, 817 Columbus, SF, 673-9700, sells strings, sticks, guitars, amps, cases and drums at 10% off to students with proof of enrollment.

Harmony Stereo, 222 West Portal, SF, 661-2525, will sell all non-fair-traded equipment at a student discount, but they wouldn't say how much their discount is.

Travel: Youth fares were a great way to travel for years until the Supreme Court called them "discriminatory" and banished them from the sky. Since then, the only real savings (and it's minimal) is a special "student flight" that is good only if you stay in Europe for nine months. (You can set this up with any airline.)

Some folks are taking to the sea instead. There are "student/under 26" fares available on trans-Atlantic passenger ships to Europe via New York and Montreal for as low as $225.

Student Eurail passes are also available to those who are under 26 and still studying. You get two months of second-class travel on trains throughout Western Europe for $180.■

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ursday

RONT Readings in poetry
ence: poet Josephine Miles
UC Berkeley physicist
Karplus; 8 pm, The Ex-
rium, 3601 Lyon, SF,
37, $1.50/$1 students, srs.

MOTHER - part one" is
lecture by Lili Artel on the
pal female image in art;
First Majority Art Gallery,
urant, Berk., 526-9270,
on. (Part two, "Patriarchal
tion of the Great Mother,"
5, 8 pm.)

LOVERS with a passion
gner's "Der Fliegende
der" can hear conductor
oper preview the new
s production in a lecture;
Peacock Court, Mark Hop-
otel, California/Mason, SF,
77.

THE FAMILY in Ibsen's
s," performed by the
SF Actors' Ensemble (for-
SF Poverty Theater); to-
hrough Sept. 20, 8:30 pm,
6th St., SF, 861-9015,
rs., $3 Fri., Sat.

5

E MADE OF DAWN" is
e by author/professor N.
Momaday on the distinctive
of Native American cul-
d how that world-view
be lost; 8 pm, Palace of
rts, 3301 Lyon, SF,
42 for info.

NG AN ART, renowned
bookbinder Philip Thomas
bout contemporary aesthe-
roaches to the craft in a
cture, 7:30 pm, SF Mu-
f Art, Van Ness/McAllister,
3-8800.

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with Artie Traum sharing
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workshop, with discussions
emporary poetry, led by
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very Thurs., 6:30 pm to
m, Marina Jr. High, Chest-
more, SF, 922-6620 for

Friday

19

SWING LOW with Sweet Chariot, a funky women's band that gets you stomping, at a women's dance, benefit for East Bay Women's Building; 9 pm, Finnish Brotherhood Hall, 1970 Chestnut, Berk., $2, free childcare.

CHICAGO BLUES, Mark Naftalin gives a seminar on rock and blues piano technique, 6 pm to 8 pm, $3/$2 members, then teams up with Michael Bloomfield and others for a concert jam, 9 pm, $3/$2, all at Family Light School, 303 Harbor Drive, Sausalito, 332-6051.

CLASSICS BY CANDLELIGHT, Ronald Galen plays classical guitar with the Armonici String Quartet; 10 pm, Old First Presbyterian Church, Van Ness/Sacramento, SF, 776-5552, $1.50.

LA RAZA Dance-Concert festival, bringing together all Latino cultures to celebrate independence from Spain. Headliners include El Chicano, Joe Santana, members of Santana and Azteca and local groups; 8 pm to 2 am, Cow Palace, SF, 334-4852, $5.

26

MOST CHARMING swashbuckler of them all, Douglas Fairbanks in "Don Q, Son of Zorro," with Mary Astor, and "Private Life of Don Juan" with Merle Oberon; 8 pm for the Mighty Wurlitzer concert, film 8:30 pm, Avenue Photoplay, 2650 San Bruno, SF, 468-2636, $2.

BETTER BE WITH Be Be K'Roche, a fine women's band, for a women's dance tonight, benefit for First Majority Art Gallery; 8:30 pm, Unitarian Church Fellowship Hall, Cedar/Bonita, Berk., 526-9270, $2, children welcome.

BALLET ARLU, a new professional classical ballet company, marks its premiere season with "The Lesson," "The Dying Swan" and other works; 8 pm, Marin Veterans' Aud., Civic Center, off Hwy. 101, 349-1278 for info, $6.50/$5.50.

CREAM OF HUNGARY, two films, "25 Fireman's Street," by Istvan Szabo, made in 1974, 7:30 pm, and "Red Psalm," by Miklos Jansco, 9:30 pm; Veterans' Aud., Van Ness/McAllister, SF, 863-8800, $1.50.

SUKKOT comes but once a year. Visit the Sukkah and take a look at the new fall classes at an Open House, Sept. 21, 2 pm to 4 pm, Jewish Community Center, 3200 California, SF, 346-6040.

"SPINNERS AND WEAVERS" is a demonstration of environmentally wise textile making by Bay Area craftspeople; Sept. 21, 11 am to 3 pm, Tilden Environmental Education Center, Tilden Park, Grizzly Peak/Spruce, Berk., 525-2233.

GREAT SHAKES: pianist Shirley Shakes presents a lecture recital on the art and form of the prelude; Sept. 23, 11:30 am, Music Building, City College, Ocean/Phelan, SF, 587-7272.

"THE SHOP ON MAIN STREET" is a film-legend in its time, directed by Jan Kadar. See it with Norman McLaren's "Pas de Deux," Sept. 23, 8 pm, St. Mary's College, Moraga, 376-4411.

FINE FILM: "Men's Lives," about growing up male in America. See it if you haven't yet. With "Sticky My Fingers, Fleet My Feet," Sept. 23, 7:30 pm, Richmond Branch Library, 351 19th Ave., SF, 752-1240.

FASCINATING PHOTOGRAPHER Judy Dater celebrates the opening of her new exhibition and talks about the process of selecting work for publication, with Jack Wellpott, collaborator; Sept. 26, 8 pm, Oakland Museum, 10th/Oak, Oakl., 273-3009.

IF YOU CAN'T MAKE it to the Opera House (at those prices) the next best things are the live broadcasts, "L'Incoronazione di Poppea," by Monteverdi, Sept. 19, 7:30 pm, and "Der Fliegende Hollander," by Wagner, Sept. 26, 7:50 pm, all on KKHI, 95.7 FM.

Weekend Events

WEEKEND SEPTEMBER 12-14

TAKING A BOW, Jed Barahal, cellist, and Trudi Sorenson, pianist, play works by Britten, Schumann, Bach and Beethoven, Sept. 12, 8:30 pm, St. Paul's Episcopal Church, Mission/Court, San Rafael, $2/$1 students; Sept. 13, 8:30 pm, Piano Club, 2724 Haste, Berk., admission free.

WANNA MEET TOM HAYDEN? Do so at a fund-raising dance, music by Energy Crisis, Sept. 12, 8 pm, Ashkenaz, 1317 San Pablo, Berk., 391-1976, $5.

FINALE for the Moving Men Theater Company, last chance to see their original style in "The Journey" before they abstain from the stage for a few months; Sept. 12 and 13, 8:15 pm, Live Oak Theater, 1301 Shattuck, Berk., 849-4120, donation (also Sept. 19 and 20).

▶RELIVE 1776 at the recreation of a Colonial village, music of the era, village people, craftspeople working at their art, games for kids with 1776 peers, soldiers discussing revolution; Sept. 13 and 14, village segment 1 to 4 pm, stage performance, 9 pm, Fort Mason, foot of Franklin at Bay, SF, 556-2920, sponsored by Golden Gate National Recreation Area.



▶CHARLES ATLAS LIVES in a four-foot-high sculpture. "Mr. Stamina," by R. Sevier, part of an exhibit through Sept. 25, Fiberworks Center for the Textile Arts, 1940 Bonita, Berk., 548-6030.



▶LISTEN, featuring Mel Martin on sax, plays a concert of contemporary jazz, with Sweetmeat; Sept. 20, noon to 3 pm, Music Concourse, GG Park, SF, 558-4268.

WEEKEND SEPTEMBER 19-21

MEET THE GREEK at the Marin Grecian Festival: music, dancing, feasting, drinking. Benefit for Marin Greek Orthodox Church; relive your vacations, Sept. 20 and 21, 10 am to 8 pm, Marin Civic Center, off Hwy. 101, 457-1414 for info, $2.25 adults, includes free parking/$1, 6-12 year-olds.

▶TREASURE TROVE of books, hardback and paperback, at the Menlo Park Library Book Fair. Stock up for the winter, Sept. 20 and 21, 9:30 am to 5 pm, Library Lawn, Menlo Park Civic Center, Ranvenswood/Alma, Menlo Park.

JUST LIKE THE OLD COUNTRY at the annual St. Gregory's Armenia Festival: music, dance, exhibits and traditional food. Sept. 20, 9 am to 1 pm; Sept. 21, 2 pm to 10 pm; Kabuki Theater, Post/Buchanan, SF, 50¢.

"METAMORPHOSIS," "Illuminations," "Symphony for a Woman Alone" and "New Ballet # 3" form the program for the third weekend of Pacific Ballet's Fall Season; continues through Oct. 11, Sept. 19 and 20, 8:30 pm, Studio 44, 44 Page, SF, 626-1351, $3.

"THE WOMEN," a play by Clare Booth Luce performed by the notable Eureka Theater, closes this weekend. See it now, Sept. 19 and 20, 8:30 pm, Sept. 21, 8 pm, Eureka Theater, 16th/Market, SF, 863-9026, $3/$2.50 students, srs.

WEEKEND SEPTEMBER 26-28

BATHTIME BLUES for the Marquis in Peter Brook's theatrical but compelling film version of "Marat/Sade," performed by the Royal Shakespeare Company; Sept. 26 and 27, 8 pm, Olney Aud., College of Marin, Kentfield, 457-5406 for info, $2.

MARK LANE, dean of the assassination researchers, reassesses the Kennedy killing, and reports on the current situation. Sept. 26, 8 pm, Gymnasium, College of Marin, Kentfield, $3; Sept. 27, 8 pm, Palace of Fine Arts, 3301 Lyon, SF, $3 through BASS.

▶AKI MATSURI, the Japanese Fall Festival: many celebrations and festivities, martial arts demonstrations, classical dances, music, cooking demonstrations, films, tea ceremony, and food bazaar; Sept. 26-28, all day, Japan Center, Post/Buchanan, SF, 921-2754 for info.

PERSONAL EXPERIENCE and broad feminist issues combine in the work of Lilitheatre. Original presentations by three women; Sept. 26 and 27, 8:15 pm, Cat's Paw Palace, 2547 8th St., Berk., $2, childcare provided.

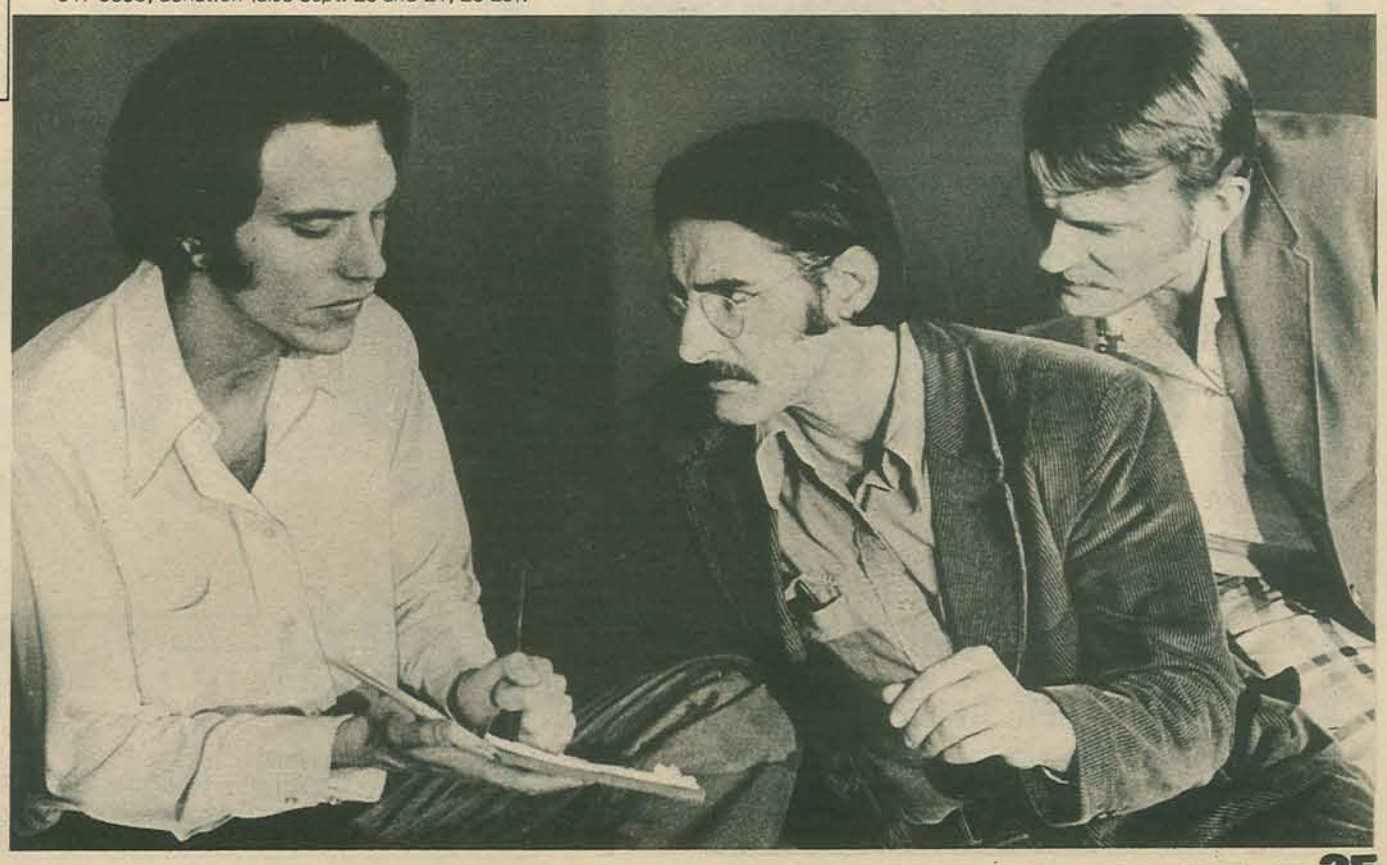
SENSATIONAL movement from the Raymond Sawyer Dance Company, one of the best dance groups around; Sept. 27 and 28, 2:30 pm, Palace of the Legion of Honor, Lincoln Park, SF, 558-2881, donation.

POETRY-FILM FESTIVAL: three days of exploring the relationships of image, word and music. Workshops, screenings, awards; Sept. 26-29, info from Purple Heron Bookstore, Bolinas, 868-0478, $15.

▶OUT OF THEIR TIME, English visionaries, an exhibition of William Blake's engravings for "The Book of Job" (in photo), with the complete etchings of Samuel Palmer, and works by Edward Calvert, Frederick Griggs and Graham Sutherland; through Oct. 31, Thackrey and Robertson, 2266 Union, SF, 567-4842.



SIRHAN SIRHAN, played by Paul Willis, writes under hypnosis while his psychiatrists try to unravel the secrets of his mind in "A Very Gentle Person," the Julian Theatre's updated documentary-style drama on the RFK assassination. Sept. 12, 13 and 14, 8:30 pm, 953 De Haro, SF, 647-8098, donation (also Sept. 20 and 21, 26-28).



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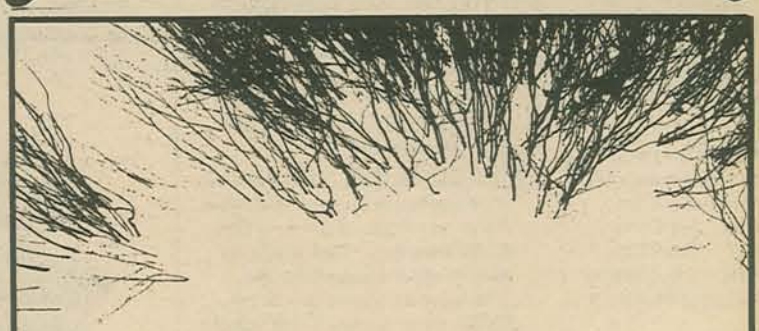
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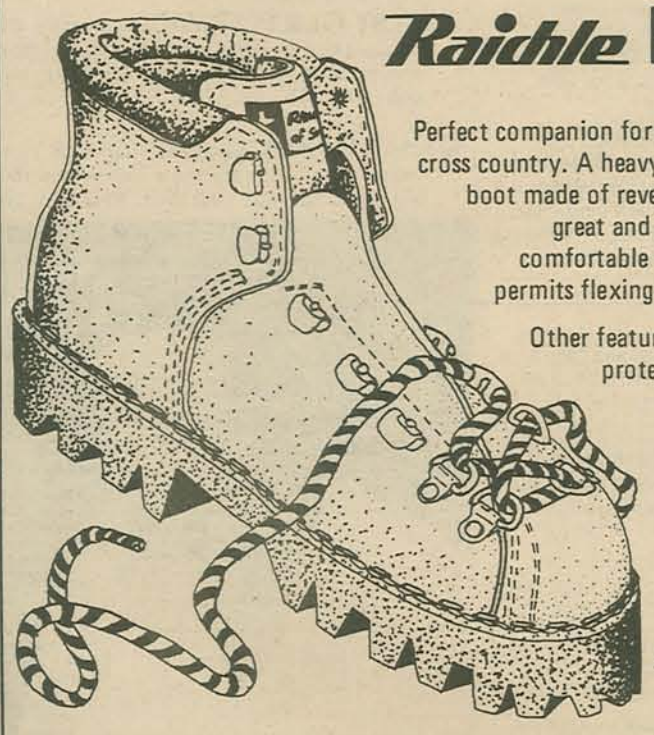


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It's a long way from Sodom to Gomorrah

The inspiration for the Mitchell Brothers' "Sodom and Gomorrah" comes from an opinion handed down by Justice Owen McGivern of the Criminal Court of the City of New York. Ruling on "Behind the Green Door," Justice McGivern wrote that the earlier Mitchell production "would have been regarded as 'obscene' by the community standards of Sodom and Gomorrah." And it might have, too, had the residents of Sodom been able to sit still through the interminable mishmash of plot and porn that made up "Green Door." "Sodom and Gomorrah" is also a real mishmash—it's as if the Mitchells had taken a perfectly decent tool, like a screwdriver, and gold-plated it. It does the job just as well, while overly indulging the whims of its creators.

Viewed from any level, the plot of "Sodom" is ludicrous: briefly, spacemen arrive from another galaxy to cure the Sodomites of gonorrhea. One of the astronauts falls in love with Leah, Lot's eldest daughter, rescues her from Bera, king of Sodom, then swears to marry her after the destruction of Sodom, an act perpetrated by one of his fellow astronauts, a monkey named Yahwah, who sets off a nuclear-looking weapon while muttering about the "liberal assholes" of Sodom. The plot's more complicated than that, but why bother?

The quintessential stroke film, which all other porn should be judged by, is a grainy piece of 8mm silliness from the hardcore factories of Tijuana called "Smart Aleck." Made in the late Forties, "Smart Aleck" stars stripper Candy Barr, along with an anonymous though exceedingly well proportioned fellow with a pencil-thin mustache, and a lady usually referred to as Betty Blowjob. The plot is a simple one—what's amazing is that there is any plot at all.

The film begins with the generously endowed Ms. Barr cavorting in the pool of a motel with Mr. Mustache. They leave the pool and wander, arm in arm, exchanging many loving glances, to the door of a motel room. Cut to the inside of the motel room where Ms. Barr and Mr. Mustache, after passionately clinching, disrobe, climb onto the bed and begin fornicating like rats in heat. After bouncing about for a while on Satan's trampoline, and enough genital close-ups to turn a proctologist green, Mustache indicates to Barr (in dumbshow mime—"Smart Aleck," like all pre-Sixties porn, had no soundtrack) that he'd like her to fellate him. Barr is horrified by the idea and resists his advances. Mustache grows angry and a real impasse seems to have appeared in their developing meaningful relationship.

Suddenly an idea occurs to Ms. Barr (had the film had a higher budget, a lightbulb would have appeared above her head). She picks up the telephone and dials a number (while holding down the plunger on the phone), speaks a few words and then hangs up. There's a brief pause, the closet door opens and out steps Betty Blowjob, who does just that. And the film, bathed in a curiously surreal aura, comes to a speedy, though grainy, climax.

Now *this* film, though simple in its concept and actualization, contains all the basic elements needed to define the hardcore genre: a modicum of plot which allows the film to seem like more than a study of the workings of the piston engine; sex that is, if nothing else, explicit; the vague aura of existing in an alternate reality; and, above all, no redeeming social value whatsoever.



Ken Turner and Tyler Reynolds play charades in "Sodom and Gomorrah."

"Sodom and Gomorrah" is an expensive verification that the Mitchells aren't much good with story lines, acting or editing (it seems that Deborah Brast, the actress who was supposed to have played Lot's daughter Leah, vanished midway through the shooting, which necessitated massive reshooting of scenes with her replacement, Giovanina, and threw the editing process into an expensive muddle). They do have a certain ability to inject heavy-handed slapstick into the midst of mink-like fornication, which adds an air of something a tad stronger than comic relief to their films. Sex to the Mitchells is fun and funny, a pleasure available to everyone. Indeed, many of their actors and actresses are less than Athenian in appearance, ranging from homely to downright silly looking, like Ken Turner, the seven-footer who fellates himself. The Mitchells have certainly come a long way from uptight Candy Barr's wide-eyed fear of fellatio. Yet still, after some 25 years of pornography expanding its horizons beyond the motel room of "Smart Aleck," it would seem that what we've come to is a $600,000 pillar of salt.□

Eureka! A moosehead and a bakery

ALEXIS. 1001 California, SF, 885-6400; Disco open 9 pm-2 am, Fri. and Sat.

Nothing marks the existence of Alexis except a single brass scrollwork plate slightly to the left of a heavy wooden door across from the Pacific Union Club, the Mark Hopkins Hotel and the Fairmont Hotel, at the venerable intersection of California and Mason. The door is opened for you by a liveried black man who acts much as if imperialism had never come to a jarring halt, admitting you into one of San Francisco's most pretentious restaurants and most unusual discotheques.

The ambience of Alexis is heavy with the trappings of emigre imperial Russia—heavy brocade curtains, massive polished samovars, richly embroidered banquettes and a veritable army of tuxedoed headwaiters, waiters, busboys and wine sommeliers. Painfully, the food is very expensive and manages, with great style and panache, to reach heights of mediocrity and blandness. The chicken a la Kiev ($7) is dry as a bone and meagerly under-herbed. The scoop of Beluga malasol caviar, at $11 an ounce, is nothing short of wretched excess. And the wine markups are surely the highest in the city, with a native Mirassou cabernet, which retails for about $3.75, going for a stiff $12.

Why, if Alexis is so extraordinarily outre, so dusty, dry and unpleasant, do I return there time after time, with great gusto? Because Alexis has, cleverly concealed in its basement behind an unmarked door, one of the most recondite and bizarre discotheques in San Francisco. Any Friday or Saturday night, if you're properly attired in tie and jacket (Alexis will supply ugly Slim Jim ties if you forgot to wear one with your Cardin jacket and spread Hathaway collar), you can descend the broad, thickly carpeted stairs, walk through the gypsy lounge (where the violinist plays "As Time Goes By" as often as he plays "Laura's Theme"), open the unmarked wooden door and get knocked over by a quadrophonic blast of Aretha Franklin, the O'Jays or the Pointer Sisters, with an occasional dollop of Tony Bennett interspersed among the bump numbers for those who want to dance slow and close.

The decor of Alexis's disco is nothing short of bizarre. The one large and two small rooms look like the Czar's hunting lodge with a huge fireplace in one corner flanked by Russian Orthodox icon andirons and dozens of stuffed animal heads on the walls—wildebeest, jaguar and moose look down with slightly bemused expressions while you happily hustle the evening away.

Alexis's disco isn't all fun and games—the crowd leans toward businessmen out with ladies who don't look like their wives, and the house bouncer keeps a tight eye on the room to make sure that no one loosens their tie. And drinks in the disco are $2 (though there's no minimum) which isn't all that unreasonable considering that Dance Your Ass Off, Inc., on Columbus Ave., charges $2 admission and is packed to the sweaty hilt.

BAKERY CAFE. 531 Castro, SF,, 621-4640; 10 am - 11 pm, Tues.-Sun. Closed Mondays.

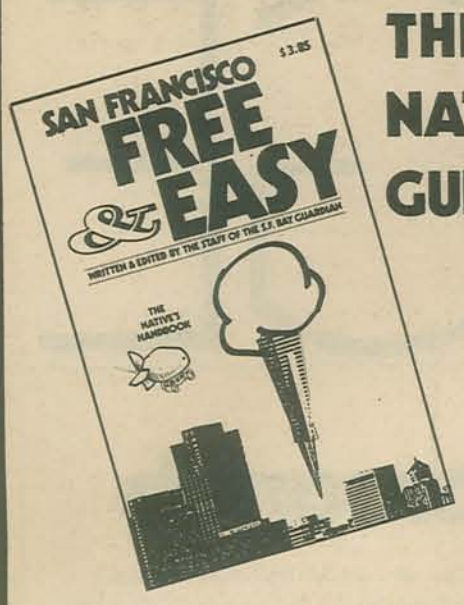
The Eureka Arcade's Bakery Cafe is a joy and a delight. It's so pleasant that I'm afraid it's a fantasy—that after writing about it it will pop, like a draft steam beer bubble. That, in fact, is one of the nicest things about the Bakery Cafe; it serves Anchor Steam beer from a tap, and at 60¢ a glass to boot. It also has a beautiful, sunny, flower-bedecked backyard in which you can laze away an afternoon with a pitcher of steam beer. And they'll let you laze about in the Eureka Valley sun all you want—I've spent whole afternoons browsing through the Sunday paper and muddling through *Gravity's Rainbow*, and no one's bothered to give me the hairy eyeball because my beer glass was empty.

To get to the Bakery Cafe you walk through the doorways of the two latter-day Victorians at 531 and 541 Castro that make up the Arcade. You wander past the Skin Zone (a soap and organic cosmetic shop), the Jerusalem Shoppe (a Middle Eastern boutique), a small smoke and head shop, the 1000 Fingers (an odd pottery and eccentric crafts store) and Uptown (an Art Deco gallery), down some stairs and into a large warm room, one corner of which is the Caravan Coffee and Spice shop. The room has a subdued feel to it—baby spotlights reflect against the walls and the back of the room is of old, faded brick with two huge iron doors covering ancient ovens that look like they date back to the early days of the century.

Though the wistful Victorian feel of the large backyard is mostly what draws me to the Bakery Cafe, the food certainly doesn't repel me. There are tasty sandwiches ($1.50) for lunch, leaning toward the semiorganic beansprout-avocado-and-something-on-wheatberry-bread sort of concoction, with the tuna fish laced with grated orange peel a real standout.

Dinner at the Bakery is much more interesting, centering around quiche, deep dish meat pies and casseroles. Their beef pie is a crusty indulgence, reminiscent of the perfect pot pie that Consumer Reports created as a control for testing frozen pot pies. The Bakery pie has a superb tasty crust, filled to the brim with tender beef, vegetables and redolent gravy. My personal favorite is the Cafe's casserole of baby clams and spinach in wine sauce, a wonder for flagging taste buds and culinary depression. Dinners run $1.75 a la carte, $2.95 with soup and salad.

I like the Bakery Cafe. I feel good there. The place doesn't have the weighty pretensions of the North Beach and Noe Valley coffee houses, but an innocence that's endearing and appealing. I sure hope its burgeoning success doesn't deprive us of this innocence.■



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MUSIC/ALAN LEWIS

Rowan Wild at the Old Waldorf

"The Rowans" (Asylum 7E-1038)

When I saw the Rowans at a People's Ballroom concert in the park recently, I thought they were the best band to come out of the Bay Area in years. When I listened to their first album, my mind was just about made up. It's an album of modest aims skillfully accomplished, some of the smoothest, most listenable music I've heard in a long time.

But when I caught the Rowans' performance at the Old Waldorf, a small and fairly nondescript bar at California and Divisadero, I began to have my doubts. Not that the Rowans weren't good. In fact I thought they were excellent. But when a band plays in a place that small, to a crowd that doesn't even demand an encore, you have to stop and think about whether they really are the next superstars.

For added perspective I went home, listened to the album again and thought of every negative thing I could say about the Rowans: Lorin Rowan's lead guitar work, though facile and tasty, tends to be derivative, sounding a lot like Jerry Garcia on electric and Doc Watson on acoustic. The Brothers' three-part harmonies sound muddy in places, capturing the feel of great harmonizers like Crosby, Stills, Nash and Young, but not quite the clarity. The hard, cutting edge, the rocking power that separates groups like the Eagles from groups like Poco, needs to be honed a little more.

That's what's wrong with the Rowans. There's a lot more that's right with them. The Brothers exude tremendous energy and sincerity, playing with or without a full band. Their sound has that bouncy, good-timey feel that made Poco so good at times, without that note of John Denver grooviness that made them so bad at others.

All three brothers–Peter, Chris and Lorin–are excellent songwriters and appealing singers. Their compositions are varied enough to sustain interest, and it's genuine versatility, not versatility for its own sake.

With full electric bass-and-drums backing in the park, the Rowans were tight and together. In their acoustic sets at the Old Waldorf, with occasional accompaniment by Lorin on electric guitar and Chris on electric piano, they were about as solid as a three-piece acoustic band has ever been, capturing the feel of their studio work with remarkable precision. They even managed to successfully bring off a couple of reggae numbers without benefit of electric bass, a feat roughly akin to playing baseball without a bat.

Their album doesn't try to accomplish a lot, but succeeds on its own terms. "Take It As It Comes" and "Here Today-Gone Tomorrow" are solid country rockers, "Do Right" and "Man-Woman" are nicely executed ballads, and "Old Silver" and "Moonlight-Midnight" fall somewhere in between. "Thunder on the Mountain," a long concept piece, winds through several tempos before building to an appropriately thunderous crescendo. Several new compositions at their live appearances–notably "Creature from the Bolinas Lagoon"–promise an equally good second album, when the time comes.

It's good to see a place like the Old Waldorf presenting first-rate entertainment at bargain prices. In the shell of what used to be the Family Farmacy, the Old Waldorf looks like the kind of place you'd take a client to lunch, but it's a great place to listen to music–small enough to put everyone close to the show, but large enough to prevent claustrophobia. Considering that the show also included KSAN D.J./aspiring comedian Terry McGovern, who is funnier than Gerald Ford falling off an airplane, all for a cover charge of $1, we should all be grateful and patronize the hell out of the place.

Rod Stewart: "Atlantic Crossing"
(Warner Brothers BS 2875)

You expect a lot from Rod Stewart, but you don't always get it. The man is one of the most imaginative and technically proficient producers in the business, a composer of uncommon perception and sensitivity, and a unique and compelling singer to boot. When all three talents work together, they result in masterpieces like "Maggie May" and "Gasoline Alley." For some strange reason, though, Stewart likes to fancy himself just a singer in a rock and roll band. On *Atlantic Crossing* he's turned the production over to the competent but unimaginative Tom Dowd and has obviously put less than his full energy into the compositions.

Still it's an impressive album, particularly side one. "Three Time Loser," "All In The Name Of Rock and Roll" and "Stone Cold Sober" all take advantage of Stewart's finely developed persona–the sensitive, naive country boy trying to hold his own in the big city, erecting a mask of rowdy bravura to shield his vulnerability. Side two features only one Stewart original, "Still Love You," the best song on the album. Stewart's interpretations of the Isley Brothers' "This Old Heart of Mine" and Gavin Sutherland's "Sailing" are interesting but not up to the original versions. The instrumental backing on *Atlantic Crossing* is uniformly excellent, particularly the work of Steve Cropper, Duck Dunn and Al Jackson, who used to be the MGs of Booker T fame, but this could have been a much better album if Stewart had more fully used his many talents. As it is, it's only pretty good.

Sha Na Na: "Sha Na Now"
(Kama Sutra 0698)

What becomes of a band whose only reason for existence is a gimmick whose time has past? They produce *Sha Na Now*, one of the most useless albums ever released. With Fifties and Sixties nostalgia going the way of hula hoops and Richard Nixon, Sha Na Na sounds more and more like what they really are–a bunch of frat brothers from Columbia University who decided to dress up and play funny music. You'd think that with improved recording technology and lengthened perspective a band could at least add something to the oldies it covers, but the oldies on this album–Del Shannon's "Runaway," Neil Sedaka's "Breaking Up Is Hard To Do" and the Impressions' "Just Like Romeo and Juliet"–are vastly inferior to the originals.

In obvious recognition of the obsolescence of their concept, Sha Na Na attempts a few contemporary tunes, all of which come off so badly they make the oldies sound good. Only one song, a plastic-funky instrumental called "Sha Bumpin'," is worth even a perfunctory listen. You may get a chuckle or two out of "Shot Down In Denver," sort of an updated version of J. Frank Wilson's classic weeper "Our Last Kiss," only this time about an unfortunate soul who diverts scheduled airliners in an attempt to get some money for his lady, but you'll probably be laughing at the band rather than with them. It was fun while it lasted, guys, but really, it's long past quitting time.

Brewer and Shipley: "Welcome to Riddle Bridge" (Capitol ST 11402)

For seven years now Mike Brewer and Tom Shipley have been carving out their own version of contemporary American mythology, bringing a pure and touching Midwestern sensibility to country and western, a genre usually reserved for people from L.A. or Austin. The duo provided a musical and lyrical backdrop for our collective journey down the two-lane blacktop, portraying the beauty and the ugliness, the hope and the paranoia, the loneliness and the love that are at the heart of America. But now Brewer and Shipley, like many of us who came up in the Sixties, have turned inward, returning to simpler, more personal virtues. You'd think that such accomplished artists could articulate these new patterns as effectively as they did the old, but it doesn't work. The creative fires, the zeal to convince, seem to be burning low.

On *Riddle Bridge*–which, incidentally, is a fishing site on Missouri's Gasconade River, and not some mythic symbol like *Tarkio Road*, the title of an earlier effort–Brewer and Shipley sound more than a little burned out and not quite sure where to turn. "Indian Summer" sums up the feeling: "Hold back the winter, Indian summer/ I'm not sure if I can take the snow/In mid-December, I can't help but wonder/how will I ever last till the coldness goes." Other tunes, notably "Commercial Success," "Brain Damage" and "Rock and Roll Hostage," reiterate the same theme in a more whimsical way. To make everything worse, the usually impeccable producer Norbert Putnam and arranger David Briggs supply heavy-handed and syrupy instrumental backing that dilutes whatever power the music might have had; Brewer and Shipley need string sections like Los Angeles needs smog. It's always a shame to see people you've come to rely on grow weary and introspective, but maybe it's inevitable.■

THEATER/IRENE OPPENHEIM

A good woman is hard to find

THE GOOD WOMAN OF SETZUAN by Bertolt Brecht. The Berkeley Stage Company, 1111 Addison, Berkeley. 8 pm, Thurs.-Sun.; $2 Thurs. & Sun., $3 Fri. & Sat., through Sept. 28. Info. 548-4728.

Bertolt Brecht's *The Good Woman of Setzuan*, which can currently be seen in a muddled but intriguing production by the Berkeley Stage Company, was created during the years 1938-40 while Brecht, fleeing from the Nazi regime, shuffled from country to country seeking refuge first in Denmark, then in Sweden and Finland. In 1943, the play was finally premiered in Zurich, but without Brecht, who by that time had sought asylum in the United States and was living in Santa Monica, California.

Although the *Good Woman* clearly reflects Brecht's mood of displacement and rage, it is less politically didactic than some of his earlier works, such as *The Mother*. A curious drama, with music composed by Paul Dessau, *Good Woman* is full of unusual (for Brecht) passages of lyric sentimentality revealing the playwright's mordant but poignantly emotional revulsion for capitalist systems that make the world, as says one of *Good Woman's* characters, "absolutely unlivable."



Scott Paulin in Berkeley Stage Company's Good Woman of Setzuan.

Set in pre-revolutionary China, *Good Woman* tells the tale of three gods sent to earth to find one good person. If goodness, even in that minimal quantity, exists, bumbling heavenly policy will be justified. The deities will not have to resign their posts or throw their rule books into the scrap heap. The status quo can be righteously defended in this best of all possible worlds.

After many disappointments, the gods at last come upon a virtuous soul, Shen Te, a prostitute who altruistically supplies them with a night's lodging. Delighted with their success, they give Shen Te some money with which she attempts to begin a less arduous life, buying herself a small tobacco shop.

But word of Shen Te's sudden prosperity spreads fast and soon a rapacious horde descends upon her demanding a share. Her generous nature, her "goodness," offer her no protection but simply make her more vulnerable. "The little lifeboat," Shen Te says of her shop, "is swiftly sent down. Too many men, too greedily, hold on to it as they drown." In order to survive, Shen Te takes on the disguise of a man, her imaginary cousin Shui Ta, who is as shrewd and ruthless as Shen Te is kind.

Throughout the play, the loving Shen Te and the pragmatically heartless Shui Ta, (both played by the same actress), switch identities. Brecht maintains that to exist in this society we must develop split personalities, sublimate our desire for love and kindness to our need to survive. There is no neutral place, every emotion is perverted. The oppressed, given the chance, become oppressors. "When we help the lost," Brecht says, "we are lost ourselves. And so. Since not to eat is to die. Who can long refuse to be bad?"

The Berkeley Stage version of *Good Woman* is directed by Andrew Doe, who last year directed the Alternate Theater's wonderfully sharp-edged production of Brecht's *Round Heads and Peak Heads*. But in the case of *Good Woman*, Doe skittles over the surface of Brecht's bitter parable and the results are bland and unfocused.

Doe manipulates his large cast (over 20 actors, some of whom play multiple roles) uncertainly, often creating amusing caricatures rather than the satiric class archetypes that Brecht demands. The separate theatrical elements of *Good Woman*, songs, monologues and scenes, are not always sharply differentiated. The songs in particular, which should be isolated, intense and defiantly directed toward the audience, lose their potency when, as in this production, they're offered in the same mood and timbre as the rest of the show.

Some of Doe's problems arise from the construction and content of the play itself. *Good Woman* has soft spots, weak points such as Shen Te's fantasy about her unborn son. Shen Te's ingenuous goodness verges on the maudlin and she frequently seems to be foolishly naive rather than the virtuous victim of a viperous society. Like a love-dazed social worker, this "angel of the slums" lets her feelings dominate her reason, a trait Brecht seems to regard as womanly. Shen Te's grasping lover Yang Sun says of her, "Shen Te is a woman: she is devoid of common sense. I have only to lay my hands on her shoulder and church bells ring." And he's right. At the touch of Yang Sun, Shen Te is compliant. It is only when Shen Te plays the male Shui Ta that she can resist the treacherous longings of love.

In the pivotal dual role of Shen Te/Shui Ta, Berkeley Stage's fine actress Angela Paton is sadly miscast. Her portrayal of the strident, portly Shui Ta is adequate, but her Shen Te is pathetically bad. Paton, too old for the part, plays Shen Te with a silly saccharine quality, appearing to be more a moonsick matron than a confused young woman. Darryl Henriques, as Yang Sun, fares better. His delivery is flat and badly timed, but he has a genuine stage presence that's very appealing. Many of the other actors are exceptionally talented, particularly Kathryn Martin, Todd Moore, George Coates, Scott Paulin and Judith Weston deserve compliments, although I would quarrel with some of their interpretations.

The set, a splendidly detailed, elaborate construction of platformed playing areas conceived by Doe and Warren Travis, is quite effective. While Eliza Chugg's ingenious costumes, all done in shades of white, are an aesthetic delight even if the monochromatic device is a bit self-conscious and distracting in a play that could almost be acted in rags. The masks, made by Charlie Hufford are serviceable, but neither masks, set nor costumes fit into any solid concept of the drama. They all seem to co-exist rather than enlighten.

Nevertheless, *Good Woman* is an absolutely fascinating play. And this production, full of good dramatic moments and always visually stimulating, is well worth seeing for yourself.

GHOSTS by Henrik Ibsen. SF Actor's Ensemble, 2940 16th St. Thurs., Fri. and Sat., through Sept. 20. Thurs. $2; Fri. & Sat. $3. Info. 861-9015.

Although Henrik Ibsen's *Ghosts*, currently playing at the SF Actors' Ensemble, creaks at its dramatic seams, the play serves as a vehicle for one of the most remarkable performances I've ever seen. As Ibsen's Helen Alving, actress Linda Hoy is superb. Every aspect of her performance, her soft, contained delivery, furrowed brow and repressed regal stance, is intelligently conceived, making Ibsen's symbolic character into a creature of tremulous flesh.

Historically interesting and still vital in its concepts, *Ghosts* doesn't deal with the usual poltergeists but instead with the dead traditions and ideas that bind our emotions and stunt our minds. "Whenever I take up a newspaper," Mrs. Alving claims, "I see ghosts creeping between the lines." Illustrating its theme, the play, written in 1882, grapples with hereditary syphillis, incest, parental obligation and euthanasia. But while the issues still have a contemporary viability, Ibsen's exposition is pedantic and contrived.

With the exception of Annabelle Miller's amateurish portrayal of Regina Engstrand, the actors in this production are all extraordinarily good, benefiting from the sensitive direction of Stefani Priest. Dan Avallone's inventive set, which makes the SF Ensemble's basement theater seem like a spacious Scandinavian chalet, is a feat of Houdini-like magic.■

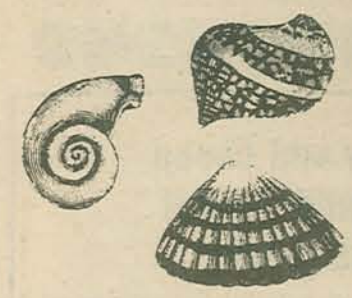
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BY ANDY WARHOL



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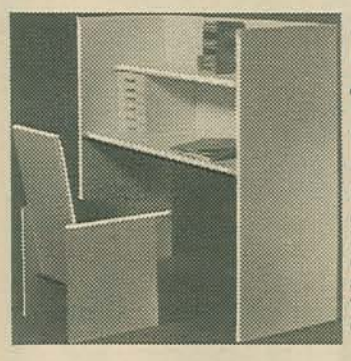
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Books

BOOKS/MICKEY FRIEDMAN

How to how to...

"How-to" books are a staple of local publishing. Some of the Bay Area's biggest publishing successes have been in this category, among them John Muir's *How to Keep Your Volkswagen Alive*, Straight Arrow's *The Art of Sensual Massage*, 101 Productions' *Houseplants for the Purple Thumb*, and of course that classic lollapalooza, *The Last Whole Earth Catalog*. With this proven appeal, it's no wonder that guides spring up from local presses like mushrooms after a rainfall. Here's a look at the latest crop.

Driftwood Sculpture, by Jean Thornber. Celestial Arts, $4.95, 117 pp.

Most of us on a trip to the beach have occasionally dragged home an interesting-looking piece of wood and were then at a loss for something to do with it. *Driftwood Sculpture* tells you how to transform your finds, enhancing and preserving their natural beauty.

Making driftwood sculpture does not sound easy. The cleaning process (and author Thornber insists on cleaning the wood thoroughly) is quite laborious, involving scraping, routing, sandpapering and brushing. The final polishing, which is done with bone, is no joke either. But the result, a craggy, glowing piece of wood, would no doubt be ample reward for all the elbow grease.

Thornber discusses tools and techniques without making too many aesthetic recommendations. She is in favor of leaving the wood in its natural state, and dislikes anything like varnish, shellac or lacquer. The book is illustrated with black-and-white photographs of Thornber's sculptures.

Nature's Pets: The Care of Nature's Backyard Creatures, by John Kipping. Troubador Press, $1.50, 39 pp.

Maybe it never occurred to you to keep—willingly—a cockroach as a pet. Or perhaps you're not fascinated to know that you can figure out the temperature in degrees Fahrenheit by counting the times a cricket chirps in one minute (temperature = 50 + [number of chirps - 40] / 4). But if this sort of thing appeals to you, *Nature's Pets* will tell you how to feed, house and nurture your cockroach, cricket, salamander, spider, slug or other weird and traditionally icky creature.

Written in clear, simple language by the director of education at the Strybing Arboretum, *Nature's Pets* is directed at children who want to catch and keep backyard denizens. But an adult who was fascinated by cocoons and ant farms as a child might well find the book an inspiration to start turning over a few rocks in search of companionship.

Those looking for detailed knowledge about the species discussed will not find it in this little volume, but keeping some of these creatures might well spur a deeper interest in entomology. And it's good to know these beasts aren't icky after all.

Moonshiners Manual, by Michael Barleycorn. Oliver Press, $3.95, 143 pp.

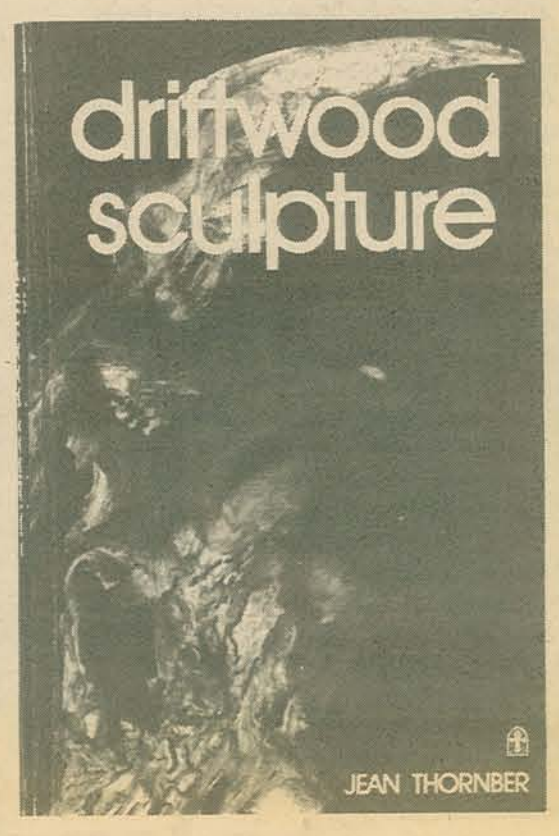
First, the ingredients: 25 pounds of medium grind yellow-hybrid cracked corn, 30 pounds of pure cane sugar, 1-2 quarts of unsulphured molasses, a one-pound block of baker's yeast and 50 gallons of warm, clear water. You'll also need various barrels, pressure gauges, copper tubing and other paraphernalia. When your mash is mixed and fermented, build a fire and you're ready to make corn whiskey, better known as moonshine.

Moonshining is, as we all know, illegal, but the pseudonymous author of this manual sees distilling liquor for personal use as a victimless crime and thinks it's time for changes in the law. He also seems to like to sip whiskey, and has provided a step-by-step guide to making white lightning for those who'd like to try. The large amounts of ingredients mentioned in the first paragraph aren't really necessary—Barleycorn scales the whole thing down to an operation you can easily manage in your kitchen.

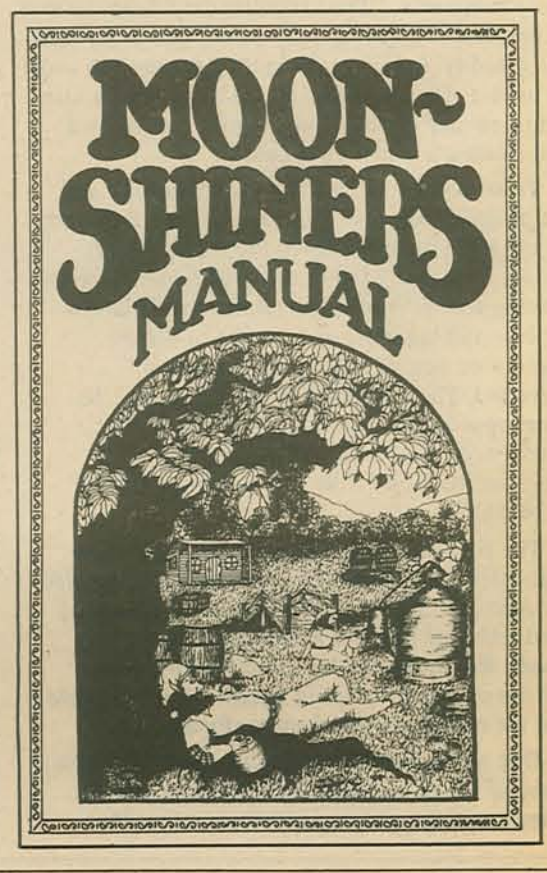
The manual is fun to read, especially for someone who grew up on the funny-paper adventures of Snuffy Smith and his tangles with the Revenooers. Unfortunately, the writing frequently falls into an irritating, dig-in-the-ribs folksiness, as in, "No doubt about it, makin' is fun and drinkin' is funner." This sounds forced and phony, and could have been avoided with a little good editin'.

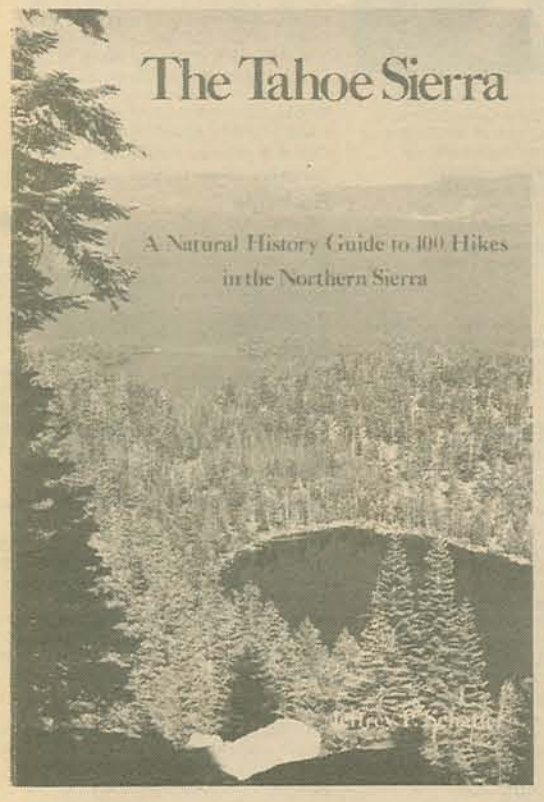
Eat Well on a Dollar a Day, by Bill and Ruth Kaysing. Chronicle Books, $4.95, 152 pp.

It's hard to tell exactly where you're going in *Eat Well on a Dollar a Day*. The gamut of topics covered is wide—from gardening to buying in bulk to the poisonous effects of sugar to kitchen tools and appliances. But these interesting subjects somehow don't quite add up to a coherent plan for saving on food costs.









It bothered me that some of the suggestions in the book, such as shopping at roadside stands for fruit or gathering food in the wilds, might involve quite a bit of driving. Do we include our gas costs in that day's dollar? Also, many suggestions like cutting waste, buying in bulk, growing your own and not eating so much seem fairly obvious.

There is a section of sample less-than-$1 menus with recipes, and chapters on baking bread and cooking with potatoes, soybeans and MPF (something called Multi-Purpose Food), as well as tips on bargaining with storekeepers and preserving perishables. The idea is a good and timely one, and it's too bad this book doesn't quite jell.

The Tahoe Sierra: A Natural History Guide to 100 Hikes in the Northern Sierra, by Jeffrey P. Schaffer. Wilderness Press, $7.95, 311 pp.

"Dammed by a ridge of resistant bedrock, beautiful Rubicon Lake is the highest of the Tallant Lakes, which, because they form a line of 'beads' along the creek that connects them, are called paternoster lakes, after their resemblance to beads on a rosary. Fairly close to the water is a good campsite under mountain hemlocks and lodgepole pines. A large decaying log near the camp serves as a home and food for large, black carpenter ants and other invertebrates. . ."

Any hiker, backpacker, or person who loves the outdoors needs this fascinating guide to northern Sierra hiking. The author hiked all the trails he describes, and his familiarity with the terrain is evident in his detailed descriptions of each hike, which manage to combine directions with description of the history, geology and biology of the area.

The book is broken into chapters by location of trails near highways 50, 49 and 70 and Interstate 80. The sections begin with directions on how to reach the trailhead, and detailed descriptions of the trails follow, often accompanied by photographs. At the beginning of each description is the information you'll need to decide on a hike—things like the distance, how much climbing is involved, what season is good for that trail, and so on.

The Tahoe Sierra also has maps and an introduction to natural history. An admirable book, and one that truly deserves a place in your knapsack.■

MOVIES/LARRY PEITZMAN

The long farewell

FAREWELL, MY LOVELY. Directed by Dick Richards, Stage Door, Mason/Geary; Stonestown; Parkway, Oakland.

"Farewell, My Lovely" is the latest adaptation of a Raymond Chandler-Phillip Marlowe novel that was filmed twice before—in 1942 as "The Falcon Takes Over" and in 1944 as "Murder, My Sweet." In the latter, the role of Marlowe was played by Dick Powell, or rather by "The New Dick Powell," as the studio trumpeted him—"rougher, tougher and more terrific," said the ads. The 1975 model stars Robert Mitchum as Marlowe, but this is literally the old Robert Mitchum—raunchier, paunchier and tired.

Elliot Gould was the last screen Marlowe in Robert Altman's "The Long Goodbye," a film that took Marlowe out of his natural time frame (late Forties-early Fifties) to show how outmoded his private-code-of-honor heroics had become. Altman's film was set in 1970s Los Angeles, and Gould's Marlowe was simply 20 years out of date; he just couldn't keep up with the crooks or women, especially women—the fabulous Nina van Pallandt walked all over him. Robert Mitchum's Marlowe can't keep up either, but in "Farewell, My Lovely," it's Mitchum, not the character, who seems 20 years out of date. Mitchum would have been a great Marlowe 20 years ago. Then he seemed to be the living embodiment of the loner hero, the man who lived entirely off his own instincts and never asked anybody for anything. Now Mitchum is just a little too puffy, a little too slow to make us believe he could do it all himself, and, indeed, it comes as something of a surprise when the heroine doesn't even stop to wonder whether Mitchum can do it at all. In "Farewell, My Lovely," Mitchum isn't playing Marlowe; he's simply doing an imitation of Robert Mitchum playing Marlowe.

But then, why not? Nearly everything about "Farewell, My Lovely" seems a calculated imitation of Forties' movies, particularly "The Big Sleep." Even Charlotte Rampling, who plays the man-eating heroine of "Farewell, My Lovely," seems to have been chosen for her resemblance to the young Lauren Bacall. Rampling and Mitchum walk through a seduction scene that is patently imitative of the famous Bogart-Bacall sparring in "The Big Sleep." Even the sloppiness of the story telling in "Farewell, My Lovely" seems calculated to remind us that William Faulkner and Jules Furtherman, who wrote the screenplay for "The Big Sleep," never could figure out who killed whom at the end of the story. (Legend has it that Faulkner and Furtherman finally prevailed upon Chandler to sort it all out, and that even he couldn't do it.)

All this probably makes "Farewell, My Lovely" sound much worse than it is. Dick Richards, making his second feature, directs adequately, and David Zelag Goodman's screenplay contains some bright dialog. (Especially notable is the proposition Marlowe receives from an alcoholic ex-chorine: "When I like a guy, honey, the ceiling's the limit.") But in the end one can't help wondering why Richards and Goodman bothered with this film at all. Maybe they genuinely wanted to recapture some of the brilliance of "The Big Sleep," but the real frame of reference for "Farewell, My Lovely" is a TV show like "Harry O" or "Columbo."

Television has ground the old Hollywood genres, like the detective story, into pulp. There isn't a plot twist that hasn't been done, a character that hasn't been stolen. A first-rate artist can still find some room to work within the genre, as Altman ("The Long Goodbye"), Polanski ("Chinatown") and Penn ("Night Moves") did, but art is a rare commodity, and the detective story isn't exactly the first place you'd go looking for it. The detective story is basically a vehicle for entertainment, and television has just about taken it as far as it will go. Moviemakers like Richards and Goodman keep wanting to take us back to the Elysian Fields of the Forties, but there's no ground left to plow. It's all been laid fallow by the scorched-earth policy of the TV networks.■

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Entertainment

THEATER/CAT. COATES; MOVIES/LARRY PEITZMAN MINI REVIEWS

THEATER

The Bay Area Comedy Troupe
at La Salamandra, 2516 Telegraph Ave., Berkeley, Sept. 13 and 27, 841-9070.

The back room of a Berkeley coffee shop is an incongruous setting for a group of eight stand-up comedians. While most of the routines produce chuckles rather than side-splitting hysteria, the atmosphere is relaxed and it's interesting to see novice comics learning the trade away from a show-biz setting. The show is never the same twice.

Beach Blanket Babylon Goes Bananas
Club Fugazi, 678 Green St., SF, Wed. through Sun., 421-4222, through Sept. 23.

Carmen Miranda meets Mr. Planters Peanut in this splashy bombastic lampoon of a show. The good-natured talented cast buffoons all forms of music from grand opera to grand ole opry with some blues, rhumba and rock thrown in. Gloriously excessive music, songs and dance with outrageous costuming.

Berkeley Shakespeare Festival
John Hinkel Park amphitheater, Southhampton Road off The Arlington, North Berkeley, Thurs. through Sun.

"Midsummer Night's Dream" and "Richard II" finish off the Berkeley Shakespeare Festival. Dramatically spotty but convivial outdoor theatre in a beautiful but chilly hillside amphitheater. Collective Shakespeare.

Body Cartoons
Antoinette Attell as Toad the Mime, Open Theater, 441 Clement (near 6th Ave.), SF, 751-3089.

Attell uses song, music, acting and mime to create dozens of different caricatures. One of her funniest is the macho male protagonist of her Chaplinesque skit, "The Pick-Up." He provokes comic insights into the singles scene. Attell's verbal material is not as strong as her mime performances. She is whimsical, graceful and charismatic but the show is most satisfying if viewed as being more closely related to dance than to comedy.

Bullshot Crummond
Low Moan Spectacular, Hippodrome Theatre, 412 Broadway, SF, Tues. through Sun.

Will that plucky Captain Crummond outwit those dastardly foreign scoundrels? Tune in to this slick quick pre-WWII vintage melodrama and find out. High camp satire. Jolly good show.

Evolution of the Blues
On Broadway, 435 Broadway, SF, Wed. through Sun.

Jon Hendricks returns to this big, beautiful show that includes music, dance and poetry. Epic black history.

Fear of Heights
by Wynston Jones

Sweet Eros
by Terrence McNally

Strip Tease of Jealousy
by Fernan Fernando Arrabal.

The Magic Theatre, 1618 California, SF, above Ye Rose and Thistle Pub, 441-8001. Held over indefinitely.

Both "Heights" and "Eros" operate from the vantage point of an unbalanced or aberrant personality. Each play tensely examines victim-persecutor relationships. They do this simplistically and, in the long run, tediously. Both have cop-out endings. Actor James Dean commands the stage in "Heights," which is really a monologue. Like "Eros," it purports to examine attitudes toward sexuality and women. In the first play a woman's presence is implied, in the second it is actual, but in neither play does the woman have more than two words of dialog. I confess to leaving before "Strip Tease of Jealousy."

Frijoles and Power Play
The San Francisco Mime Troupe, Sept. 6 and 7, Marx Meadow, Golden Gate Park, SF; Sept. 14, Lafayette Park, Sacramento/Gough, SF; Sept. 20 and 21, Dolores Park, 18th St./Dolores, SF; Sept. 27, Washington Square, Columbus/Union, SF; all performances at 2 pm, 285-1717.

This Obie award-winning troupe pulls out all the stops—caricature, slapstick, huge cardboard cut-outs, audience participation—in pointing a finger at the corporate powers. In "Frijoles," US Secretary of Agriculture Earl Buns exploits Third World peoples, and in "Power Play" we get a futuristic view of life in the corporation-mutilated environment of the 21st century. The Mime Troupe's vivid brand of street theater is high-energy and theatrically together.

Hamlet .
by William Shakespeare,
The Ham and Turkey Players, at the Renaissance Pleasure Faire, Ye Oak Bough Theater, four performances daily, through Sept. 28.

Four and a half hours of culture can be yours for a time investment of only 30 minutes. These buffoons maintain that they've compressed Shakespeare's excessive verbiage without substantially damaging the plot. Actually "Hamlet" is an outrageously funny parody of the Commedia d'elle Arte players that travelled the Renaissance towns.

Improvisation, Inc.
149 Powell, SF, Fri. and Sat., 8:30 pm.

Spontaneous and semi-rehearsed improvisation. This alert group uses topical material and draws on audience suggestions.

It's Cool in San Francisco
Les Nickelettes, Mabuhay Gardens, 443 Broadway, SF, Mon. and Tues., BASS, held over through Sept. 30.

A raunchy, mildly satiric review from an all-female cast musically backed by Charlie Hitchcock and the Heroes. The show is never the same twice, but sample topics are cosmic consciousness, welfare and the ghetto. Songs include bad-taste goodies like "Sex Offender" (to the tune of "Hey, Big Spender"). To their fans, Les Nickelettes are becoming a San Francisco institution.

The Journey
The Moving Men Theater Co., Live Oak Park, Shattuck/Berryman, Berkeley, through Sept. 20.

This unique theater experience mixes street theater idioms with masks, mime, music, movement, puppets and an extraordinary rain machine, resulting in multisensory impact.

Lilitheater: A Women's Collective
Sept. 26 and 27 and Oct. 3 and 4 at the Cat's Paw, 2547A 8th, Berkeley, and Oct. 23, 24, 25, 30, 31 and Nov. 1, 6, 7, and 8 at the Intersection, 756 Union, SF, 843-7226.

Words like menstruation, intrauterine coil, and non-specific vaginitis come out of the closet and into the spotlight. This group, named after Lilith, the first uppity woman, examines topics of interest to both sexes—from a woman's point of view. Their highly entertaining show includes skits, monologues, semi-improvisational material and songs. They also provide facilities for child care. "Lilitheater's" impressions and observations relating to agism, motherhood, free love, working and lifestyles are critical, and maybe uppity, but never caustic or judgmental.

One Flew Over the Cuckoo's Nest
Little Fox Theatre, 533 Pacific, SF, Tues. through Sun. through Sept. 28.

From Ken Kesey's allegorical novel set in a ward of a mental hospital. Lee Sandowich's fine production underlines Kesey's comment about what our society considers sane behavior.

P.S. Your Cat is Dead!
Montgomery Playhouse, 622 Broadway, SF, 788-8282.

The funniest black comedy in town. An ironic situation drama about a finnicky young actor who has just discovered a burglar in his flat, after learning that he has also just lost his job, his lover and his cat, in that order. The enraged actor ties up the burglar, Vito, who describes himself as "sly as a shit-house rat." This victim-persecutor role switch forms the base situation on which the ensuing drama rests. While Jeff Druce's performance as Vito (from Brooklyn) at times has the audience going bonkers with laughter, award-winning playwright James Kirkwood does not cop out and make him a totally lovable one-dimensional character. Initially this show is a bit slow-paced, but it picks up and, with punchy dialog and high-power acting performances from its principals, it's the best show of its kind around.

The Women
by Clare Booth Luce,
Eureka Theatre, 16th St./Market, SF, 863-7133, through Sept. 21.

"The Women" concerns a group of Park Avenue matrons who occupy their time by spending money and ruining each other's lives. The show's major premise is that a woman's life is empty without a man to fill it. Although the slavishly Art Deco set and costumes are not always used appropriately, its an entertaining evening of artsy situation comedy.

MOVIES

Bite the Bullet
Gene Hackman and James Coburn are among the contestants in a grueling horse race across the mythic Western desert. You don't have to be Jeanne Dixon to know who the finalists in this contest are going to be. Candice Bergen is the sex interest. Richard Brooks directed. (Alexandria, SF;

The Day of the Locust
Nathanael West's Hollywood novel is one of those rare literary works that exist in perfect, irreducible form. John Schlesinger should have resisted the temptation to translate it into film, but he didn't. With Donald Sutherland, Burgess Meredith, and Karen Black. Castro, SF; Four Star, SF

The Fortune
A desiccated little farce about attempted murder on which the talents of Jack Nicholson and a newcomer named Stockard Channing have been lavished to no avail. With Warren Beatty. Directed by Mike Nichols. (Metro Theatre, SF; Century 21, Oakland)

Love and Death
Woody Allen's philosophical speculation ("If everybody went to the same restaurant on the same night and ordered blintzes, there'd be chaos") proves indisputably that he is the most important moral leader to come out of New York since Rabbi Baruch Korff. With Diane Keaton. (Regency II, SF; Berkeley Cinema, Berkeley.)

Nashville
Robert Altman's poetic contemplation of ordinary American life is the first movie in a long time to acknowledge that the ugliest features of the American character are also its greatest strengths. "Nashville" is at once unsentimental and affectionate, sympathetic and cruel, funny and terrifying, and may be the only bicentennial epic to see America whole. The huge, wondrous cast includes Ronee Blakeley, Lily Tomlin, Henry Gibson and Barbara Harris. (Northpoint, SF; Parkway I, Oakland)

The Return of the Pink Panther
Perfectly timed gags strung on the barest thread of a plot. It has something, though not much, to do with the theft of the world's largest diamond. Peter Sellers returns in triumph as the redoubtable Inspector Clouseau. Blake Edwards directed. (Empire, SF; Alhambra 1, SF; Alameda 3, Berkeley)

Rollerball
Norman Jewison's sci-fi speculations about life and death in the 21st century. With James Caan. (Regency I, SF; Century 22, Oakland)

BEST TV MOVIES

The Last of Sheila (1973)
Saturday, Sept. 13, 9 p.m., Channel 4.
A clever, maybe too clever, mystery about the murder of the wife of a famous movie director. James Coburn plays the director, and Dyan Cannon, Richard Benjamin, Raquel Welch, Joan Hackett and James Mason are among the suspects. The puzzling screenplay is by writer/composer Stephen Sondheim and actor Anthony Perkins.

The Matchmaker (1958)
Saturday, Sept. 13, 11:30 p.m., Channel 5.
Shirley Booth gives an expert performance in the title role of the Thornton Wilder play that later became the musical "Hello, Dolly!" The supporting cast includes Shirley MacLaine, Anthony Perkins, Robert Morse and Paul Ford as that miserly widower Horace Vandergelder.

Accident (1967)
Sunday, Sept. 14, 4 p.m., Channel 2.
Dirk Bogarde, Stanley Baker and Michael York star in this viciously erotic story about sexual competition among the Oxford intelligentsia. Joseph Losey directed from a Harold Pinter screenplay. Reviewing the film, Pauline Kael wrote: "Accident is nasty fun — a fascinating, rather preposterous movie, uneven, unsatisfying but with virtuoso passages of calculated meanness."

Cabaret (1972)
Sunday, Sept. 14, 9 p.m., Channel 7.
Liza Minnelli and Joel Grey in Bob Fosse's glittering, angular musical about Berlin in the early Thirties. A contemporary classic.

And Then There Were None (1945)
Friday, Sept. 19, 8 p.m., Channel 2.
Rene Clair, the great French director of such silent films as "The Italian Straw Hat" and such early innovative sound films as "Sous les Toits de Paris" and "A Nous La Liberte," left France in the mid-Thirties and ended up specializing in fluffy comedies about ghosts and witches. He got a reprieve with "And Then There Were None," the last and probably the best of his English-language films after which he returned to France. Played for comedy, rather than for chills, "And Then There Were None" was adapted from the famous Agatha Christie mystery of the same name by Dudley Nichols, who also wrote the screenplays for such classics as "The Informer" and "Stagecoach." The cast includes Barry Fitzgerald, Judith Anderson and Walter Huston.

The Lost Weekend (1945)
Friday, Sept. 19, 11:30 p.m., Channel 5.
Three days in the life of an alcoholic failed artist. This exercise in Hollywood Realism won Academy Awards for Best Picture, Best Actor (Ray Milland), Best Director (Billy Wilder), and Best Screenplay (Wilder and Charles Brackett). At the time the film was released, James Agee described it as "unusually hard, tense, cruel, intelligent and straightforward" and then dismissed it as "a good Ph.D. thesis."

Serpico (1973)
Sunday, Sept. 21, 9 p.m., Channel 7.
The post-Watergate cop movie. Al Pacino gives a marvelous performance as Frank Serpico, a New York policeman who tried to be honest and was rewarded for his efforts by being set up to take two bullets in the face. The film is violent, but director Sidney Lumet keeps telling us it's okay to enjoy it because we know how terrible violence is.

EVENTS
SEPTEMBER 11-28

BY NANCY DUNN

MUSIC-DANCE

SF Opera: (starred performances are sold out) Verdi's "Il Trovatore," Sept. 12, 8 pm*; Sept. 17, 8 pm*; Sept. 21, 2 pm*; Sept. 27, 8 pm*; Monteverdi's "L'Incoronazione di Poppea," Sept. 13, 8 pm; Sept. 16, 8 pm; Sept. 19, 8 pm; Sept. 24, 8 pm; Sept. 28, 2 pm. Wagner's "Der Fliegende Hollander," Sept. 20, 8 pm*; Sept. 23, 8 pm; Sept. 26, 8 pm. All at the Opera House, Van Ness/Grove, SF, 431-1210, $23-$6, standing room at performances that are sold out, $5 opening night/$3 others, line up well ahead of curtain.

"The Mikado," Opera a La Carte presents the Gilbert and Sullivan operetta, Sept. 12, 8 pm; Concord Pavillion, 2000 Kirker Pass Rd., Concord, 798-3311; $6.50 and $5.50 reserved/$4 general admission lawn seating/$2 under 18.

Candlelight Concerts: pianist Robert Black, Sept. 12, sonatas by Boulez and Beethoven plus Chopin and Webern; classical guitarist Ronald Galen, Sept. 19, with the Armonici String Quartet, Boccherini, Haydn, Ponce and others, both 10 pm; Old First Church, Van Ness/Sacramento, SF, 776-5552; $1.50.

Mickey Gilley and the Mission Mountain Wood Band, Sept. 13, 8 pm; Concord Pavillion, 2000 Kirker Pass Rd., Concord, 798-3311; $5, $4 reserved/$3 on the lawn/$2 under 18 on the lawn.

Paul Masson Winery: Cal Tjader, Sept. 13-14, plus Plum Forest Dixieland Band, tap dancer Ernie Ware and others; El Chicano, Sept. 20-21, with the Ray Ramirez Folklorico Mexicano; Dizzy Gillespie Quartet, Sept. 27-28, with the Bear Creek Boys, Swan Song, dancers and a juggler, all begin 2:30 pm; 13150 Saratoga Ave., Saratoga, (408) 257-7800 or dial TELETIX, $4.75.

Labelle, Sept. 12-14, 8 pm; Paramount Theater, 2025 Broadway, Oakl., 465-6400 or dial TELETIX, $7.50-$5.50.

David Crosby and Graham Nash, Sept. 13, 2 pm; Greek Theater, Gayley Rd. on the UC Berkeley campus, 642-2561 or dial TELETIX, $5/$6 at the door.

Donovan, Sept. 17, 8 pm; San Jose Center for the Performing Arts, 255 Almaden Blvd., San Jose, for tickets dial TELETIX, $6.50-$5.50.

Van Rozay of San Hozay, folk music, Sept. 18, 6:30 pm; Lurie Rm., SF Main Library, Civic Center, free.

Family Light Blues Festival: Charlie Musselwhite and Luther Tucker, Sept. 13, 8 and 10:30 pm, $4/$3 members; seminar/concerts with Taj Mahal, Sept. 14, 7 and 9:30 pm, $4/$3; J. C. Burris, John Allair and Steve Mitchell, Sept. 15, 8 pm, $3/$2; History of the Blues, Sept. 16, 8 pm, a seminar with Phil Elwood, Chris Strachwitz, Lee Hildebrand and Tom Mazzolini, $3/$2; Dave Alexander, Sept. 17, 8 pm, $3/$2; seminar with guitarist Mike Bloomfield, Sept. 18, 6-8 pm, $3/$2; Mark Naftalin, Sept. 18, 9 pm, $3/$2; Rock and Blues piano technique seminar, Sept. 19, 6-8 pm, with Mark Naftalin, $3/$2; Bloomfield-Naftalin jam, Sept. 19, 9 pm, $3/$2; blues workshop, Sept. 20, noon-5 pm, with Family Light Staff, $3/free; all out jam, Sept. 20, 9 pm, $3/$2; 303 Harbor Dr., Sausalito, 332-6051.

The Guess Who, Sept. 19, 8 pm; Concord Pavillion, 2000 Kirker Pass Rd., Concord, 798-3311, all seats $1.99.

Monterey Jazz Festival: Sept. 19, 9 pm: the Piano Playhouse, featuring John Lewis, Bill Evans, Marian McPartland, Patrice Rushen, plus Helen Humes, Barry Martyn and the Legends of Jazz and Toshiko Akiyoshi/Lew Tabacken Big Band; Sept. 20, 1:30 pm: Bobby "Blue" Bland, Big Walter Horton, Etta James, Sunnyland Slim, Robert Junior Lockwood, George Harmonica Smith and the Meters; Sept. 20, 8:15 pm: jazz vignettes with John Lewis, Paul Desmond, Benny Golson, Hubert Laws, Clark Terry, Svend Asmussen, Richard Davis, Mundell Lowe, Roy Burns and Albert Mangelsdorff, plus Helen Merrill, Chuck Mangione Quartet and Ed Shaughnessy Energy Force Big Band; Sept. 21, 12:30 pm: Richmond High School Jazz Band and Berkeley High School Jazz Combo preceding the 1975 All Star High School Jazz Band at 1:30 pm, with special guest artists Golson, Evans, Lewis, Mangione and Pat Williams; Sept. 21, 7:15 pm: Dizzy Gillespie Quintet with Cal Tjader and others in a Latin jam, Betty Carter, John Lewis, Monterey Fairgrounds, Monterey, (408) 373-3366 or major agencies, $8.50-$6/$5-$4 matinees. (Note: the City of Monterey says no sleeping between 10 pm and 6 am in cars parked on the streets, in parking lots, on the beach or just about anywhere else; no parking at all on the Fairgrounds road.)

Royal Swedish Ballet stars Walter Bourke and Maria Lang join the Oakland Ballet, Sept. 19, 26-27, 8 pm, featuring eight premiere works including Frank Ahrold's "Star Journey," Robert Hughes's electronic orchestral ballet called "Cone," and "Paradise Garden," a duo to the music of Ravi Shankar; at the Paramount Theatre, 2025 Broadway, Oakl., 465-6400 or 530-7516, $6.50-$4.50.

Edgar Winter Group with Rick Derringer, with Johnny Winter, Lynyrd Skynyrd, Climax Blues Band, Earth Quake and Winters Brothers Jam, all Sept. 20, 10 am; Oakland Coliseum, Nimitz Freeway/66th Ave., Oakl., 635-7800 or dial TELETIX, $7.50.

The Isley Brothers, with Ramsey Lewis and the Charles Moffett Family, Sept. 20, 8 pm; Oakland Arena, Nimitz Freeway/Hagenberger Rd., Oakl., 635-7800 or dial TELETIX, $6.50-$4.50.

Linda Ronstadt and Jackson Browne, Sept. 22, 8 pm, in a benefit performance for the US Senate campaign of Tom Hayden; San Jose Center for Performing Arts, 255 Almaden Blvd., San Jose; dial TELETIX, $5/$6 at the door.□

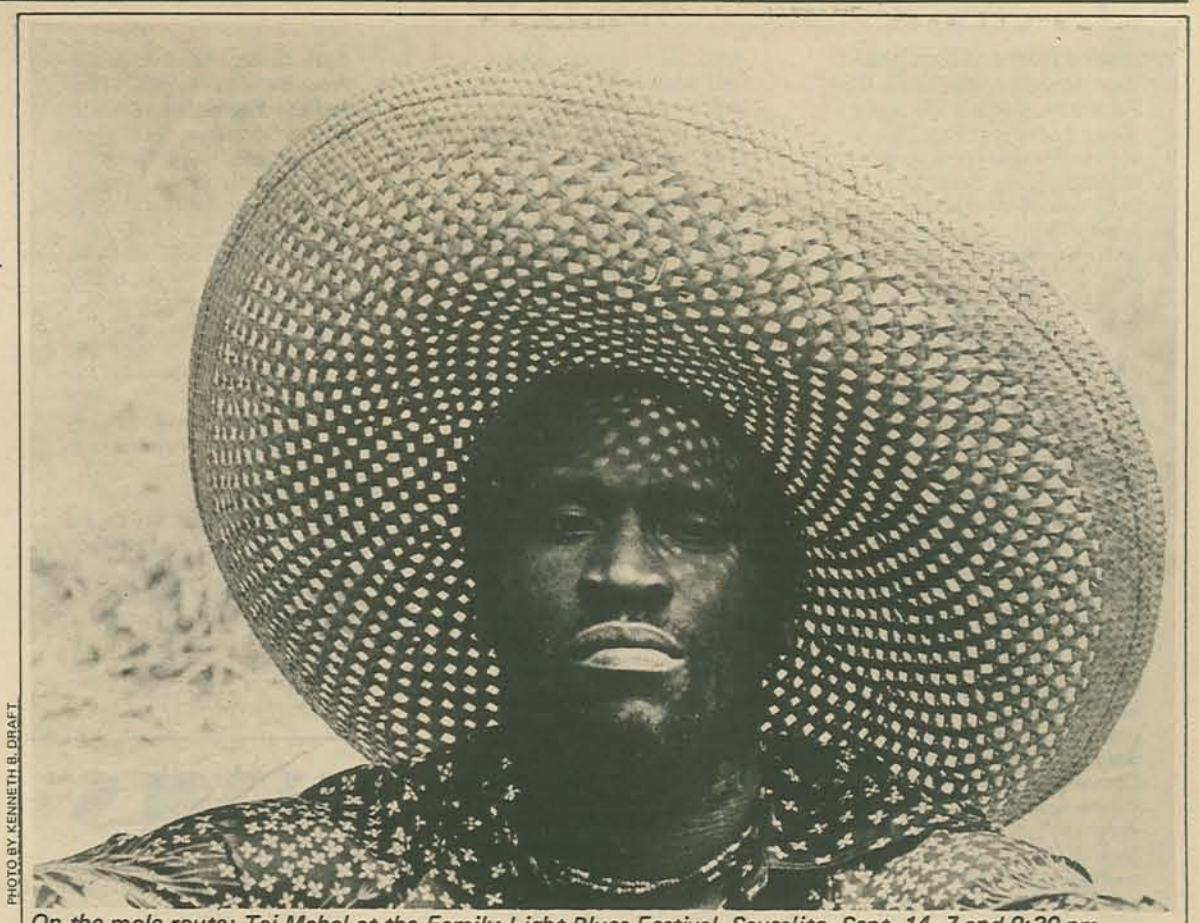


PHOTO BY KENNETH B. DRAFT

On the mole route: Taj Mahal at the Family Light Blues Festival, Sausalito, Sept. 14, 7 and 9:30 pm, 332-6051.

THEATER

"Beach Blanket Babylon Goes Bananas," flamboyant musical revue, through Sept. 21, Wed.-Thurs., 8:30 pm; Fri.-Sat., 8:30 and 11 pm; Sun., 7:30 pm; Club Fugazi, 678 Green, SF, 421-4222, $5-$4.

Berkeley Shakespeare Festival: "Midsummer Night's Dream," Sept. 11-12, 20 and 25 at 8:15 pm and Sept. 14 and 28 at 2 pm and Sept. 21 at 7 pm; "Richard II," Sept. 13, 18-19, 26-27 at 8:15 pm and Sept. 14 at 7 pm, open air in John Hinkel Park Amphitheater, Southampton Rd. off Arlington, Berk., 843-0450; donation, dress warmly and bring something to sit on.

"Blithe Spirit," by Noel Coward, presented by Trilogy Productions, Sat.-Sun., 8:30 pm, through Sept.; Dovre Hall, 3543 18th St., SF, 285-5733 or 647-6684, $5-$4.

"Bullshot Crummond," mystery comedy spoof, presented by Low Moan Spectacular, Tues.-Thurs., 8:30 pm; Fri.-Sat., 8 and 10 pm; Sun., 7:30 pm; Hippodrome Theatre, 412 Broadway, SF, 982-2343, $7-$5.

"Evolution of the Blues," Wed.-Fri., 8:30 pm; Sat. 7:30 and 10 pm; Sun., 2:30 and 7:30 pm, On Broadway Theatre, 435 Broadway, SF, 398-0800, $7.50-$4.50.

"A Fool Asleep," presented by Beggar's Theatre, Sat.-Sun., 8:30 pm, through Sept.; at All Saint's Church, 1350 Waller, SF, 332-6848, $2 donation.

"Ghosts," by Henry Ibsen, presented by SF Actors Ensemble, Thurs.-Sat., 8:30 pm, through Sept. 20; 2940 10th St./Mission, 861-9015, $3-$2.

"The Good Woman of Setzuan," by Bertolt Brecht, through Sept. 28, Thurs.-Sun., 8 pm; by Berkeley Stage Company at Way Station 99, 1111 Addison/San Pablo, Berk., 548-4728, $3-$2.

Improvisation, Inc., based on audience suggestion, every Fri.-Sat., 8:30 pm; 149 Powell, SF, 397-5534, $3/$2 students.

"The Journey," presented by the Moving Men Theater Company, Sept. 12-13 and 19-20, 8:15 pm, Live Oak Theater, Shattuck/Berryman, Berk., 841-5580, $2.

"P.S. Your Cat is Dead!" Tues.-Thurs., 8:30 pm; Fri.-Sat., 7 and 10 pm; Sun., 7:30 pm; Montgomery Playhouse, Broadway/Grant, SF, 788-8282, $7.50-$5.50.

SF Mime Troupe: "Frijoles": Sept. 13, 2 pm at Visitacion Valley Playground, Leland/Cora, SF; Sept. 21, 2 pm, Dolores Park, SF. "Power Play": Sept. 14, 2 pm, Lafayette Park, Gough/Clay, SF (tenth anniversary of the Lafayette Park bust); Sept. 20, 2 pm, Dolores Park, SF; Sept. 27, Washington Square Park, SF; 285-1717, free, but donations welcome.

"Seven Keys to Baldpate," a melodramatic farce by George M. Cohan, Berkeley Repertory Theatre's new season opener, Sept. 19 - Oct. 26, Tues.-Sat., 8 pm; Sun., 7 pm; 2980 College, Berk., 845-4700, $5-$3.50/student rush $1 off.

"She Loves Me," a musical romance, presented by the Masquers, Fri.-Sat., 8:30 pm, through Oct. 11; Masquers Playhouse, 105 Park Place, Point Richmond, 233-4295, $3.

"The Women," by Clare Booth Luce, presented by Eureka Theater, Fri.-Sat., 8:30 pm and Sun., 8 pm, through Sept. 21; 16th/Market, SF, 863-9026 or 863-7133, $3/$2.50 srs., students.□

CLUBS
SAN FRANCISCO

Boarding House: Jimmy Buffett and Mirabai, through Sept. 12; Steve Goodman and Mimi Farina, Sept. 13-14; the Meters and Michael Shreve, Sept. 16-21; Jesse Colin Young, Sept. 23-28; 960 Bush, 441-4333.

Cat's Cradle: Jumpin' Jupiter, Sept. 11, 24-25; Sleeze, Sept. 12; L. C. "Good Rockin' " Robinson, Sept. 13; benefit for the bicentennial concert in the park, Sept. 17; Luther Tucker and Tom McFarland, Sept. 18; Tom McFarland, Sept. 19-20; Charlie Musselwhite, Sept. 26-27; blues-rock jam, every Sun.; jazz jam, every Mon.; tequila night, every Tues., with the Cat's Cradle band; 1840 Haight/Stanyan, 387-6948.

Garden of Earthly Delights: D. C. Rush, Sept. 11; Sunshine, Sept. 12-13; Reggae Scorchers, Sept. 16, 23 and 26; Pickle Circus Band, Sept. 17-18; Up in the Air, Sept. 19-20; special jambalaya dinner, Sept. 21, with Peter Coyote and Up in the Air; Fresh Goods, Sept. 24; jam every Mon.; 199 Mississippi/Mariposa, 626-5098.

Gulliver's Pub: Bill Mercer, Mon.; Sleeper and George, Tues.; Helius Creed, Wed.; Breeze Band, Thurs.; Paradise, Fri.; No Money Down, Sat.; Mike Conrad, Sun.; 348 Columbus, 982-0833.

Great American Music Hall: Commander Cody, Sept. 11; Butch Whacks and the Glass Packs, Sept. 12-13; Bill Evans with Eddie Gomez and Elliott Zigmund, Sept. 17; Etta James, Sept. 21; Chuck Mangione with Esther Satterfield, Sept. 22-23; Gabor Szabo, Sept. 26-27; 859 O'Farrell, 885-0750.

Keystone Korner: Tony Williams Lifetime, Sept. 11-21; Mel Martin and Listen, Sept. 22; Betty Carter and her Trio, Sept. 23-28; 750 Vallejo, 781-0697.

Minnie's Can-Do: Bobby Kent Christian Cadillac, every Mon.; BeBe K'Roche, every Tues.; Tumbleweed dance, every Wed.; Tony Wright, reggae dj, every Thurs.; Jean Desarmis and his Reggae Blues Band, every Fri.-Sat.; Perfect Circle, every Sun. afternoon; 1725 Haight, 752-6990.

Mooney's Irish Pub: Mona Little, Sun.; Andrew and Hovey, Tues.; Good Morning, Wed.; Charlie Hickox and his Heroes, Thurs.; Brightwood Fire, Sept. 12-13; Steamin' Freeman, Sept. 19-20 and 26-27; 1525 Grant, 982-4330.

Old Waldorf: John Shine, Sept. 11; John Shine and Terry McGovern, Sept. 12-13; Joe Christmas Band, Sept. 14-16; Artie Traum, Sept. 17-18; Artie Traum and Terry McGovern, Sept. 19-20; California/Divisadero, 921-3050.

Omnibus: Charles Biscuit Band, Sept. 11-12, 18 and 23; Sleeze, Sept. 13, 19-20 and 27; Spring Valley, Sept. 14, 21 and 28; Erikson Bros. Quintet, Sept. 15, 22 and 29; Bourbon Deluxe Blues Band, Sept. 17 and 24; Ascension, Sept. 25-26; 1821 Haight/Shrader, 752-7338.

Orphanage: Lenny Williams through Sept. 11; East Bay Stroke, Sept. 12-14 and 23-25; Brass Horizon, Sept. 16-18; Crackin', Sept. 19-20; Source, Sept. 21; 807 Montgomery, 391-8078.

Paul's Saloon: bluegrass jam, Tues.; High Country, Wed. and Fri.; Good Ole Persons, Thurs. and Sat.; Cannonball Express, Sun.; 3251 Scott, 922-2456.

United State Cafe: Earth Read-Out, Sept. 11 and 23, with Ponderosa Pine and others; Jumpin' Jupiter, Sept. 12; Charles Biscuit Band, Sept. 13; Mirage, Sept. 15; Phil Morgan and Friends, Sept. 16; Happy Valley, Sept. 17 and 24; Gabriel Gladstar, Sept. 18 and 25; Birnam Wood performs Shakespeare, Sept. 19; Koan, Sept. 20; Ladies at Nite, Sept. 22; a surprise, Sept. 26; Mobius, Sept. 27; 1538 Haight, 864-9559.

EAST BAY

Bachannal: reception, Sept. 12, for opening of photo exhibit by Susan Storch, Nancy Swanberg and Tasha Tomson; Betty Kaplowitz, Sept. 14; Crystal Light Foxtrot, Sept. 16; Woody, Sept. 17; prose and poetry, Sept. 24, with Susan Efros and Sandy Archer; Shady Lady Blues Band, Sept. 28; 1369 Solano, Berk., 527-1314.

Bishop's: Marcia Bowman and Nancy Rupprecht, Sept. 12; Roslyn, Sept. 13; Lois Ann, Sept. 14 in the afternoon, with Gary Lapow and Dan Goldensohn; Jim Nollman, Sept. 14, eve.; Susan Straight Arrow, Sept. 19; Gary Lapow and Dan Goldensohn, Sept. 20; Elmwood Consort, Sept. 21; Betty Kaplowitz, Sept. 23; gay culture group, Sept. 25; women's union program, Sept. 26; Susie Rothfield, Sept. 27; Reen and Joan, Sept. 28; 1437 Harrison, Oakl., 444-9805.

Freight and Salvage: John Paul and Jane Voss, Sept. 11; Arkansas Sheiks, Sept. 12-13; Rolf Cahn, Sept. 17, plus Annie Johnston and Michael Montalto; Hay Fever with Dick Oxtot, Sept. 18; Ray Parks, Sept. 19-20; the Brewer's Yeast Band, Sept. 24, featuring old Berkeley musicians; the Golden Age Jazz Band, Sept. 25; Silver String Macedonian Band, Sept. 26; Sandy Rothman and friends, Sept. 27; 1827 San Pablo, Berk., 548-1761.

Keystone Berkeley: HooDoo Rhythm Devils and Frisco Nickel, Sept. 11; the Frankie Miller Band, Sept. 12-13, with HooDoo Rhythm Devils and Grayson Street; Herbie Hancock,

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Sept. 14 and 16; Sunnyland Slim, Big Walter Horton and Robert Junior Lockwood, Sept. 15; Michael White with the Magic Music Company, Sept. 17; El Chicano, Sept. 18; Etta James and Stoneground, Sept. 19-20; Stoneground, Sept. 21; Merl Saunders and friends, Sept. 22, plus Sweetmeat; the Meters and Stoneground, Sept. 23; Crackin' and Spectrum, Sept. 24-25; Asleep at the Wheel, Sept. 26-27; Holly Penfield, Sept. 28; 2119 University, Berk., 841-9903.

La Pena: a week of solidarity with Chile: benefit for the Chilean Resistance, Sept. 11, with theater, poetry, music and speakers, and on Sept. 12 with music, dance and poetry of Chile; benefit for NICH, Sept. 13, new slide show, music, speakers; music, poetry and dances of Chile and Mexico, Sept. 14; Chicana poetry, Sept. 16; film series, Sept. 17 and 24; benefit for Comite Chileno, Sept. 18; musica de Mexico y Centro America, Sept. 19; Suni Paz, Sept. 21; Puerto Rican music, poetry and theater, Sept. 23; benefit for Northern California Communist Party, Sept. 25, with a program on the crisis of Portugal and Angola; Brazilian music and poetry, Sept. 26; music and poetry of Central America, Sept. 27; music of Latin America, Sept. 28; exhibit of Chilean posters, plus a photo documentary of the Chilean Unidad Popular years, through Sept. 15; exhibit of Chicano and Mexican graphics, opens Sept. 16; 3105 Shattuck/Prince, Berk., 849-2568.

La Salamandra: poetry every Mon., with Gene Ruggles and Tom Hover on Sept. 15 and Howard Hart and Hilary Ayer on Sept. 22; DNA with Ted Ashford, Tues.; Tad Toomay and friends, Wed., with Henry Smith; open mike, Thurs.; Ove Ofteness and Fools Unlimited, Sept. 12; Bay Area Comedy Troupe, Sept. 13 and 27; Ryan Craig and Hutton and troop, Sept. 14; Jabo, Jazra Cayn and Alicia and friends, Sept. 19; BeBe K'Roche, Sept. 20; chess tournament on Sept. 21, 1-6 pm; Lynne Messinger and Paul Nash, Sept. 21; Annie Lore and Koan, Sept. 26; Moon, Sept. 28; 2516 Telegraph, Berk., 841-9070.

Longbranch: the Shakers with Little Roger, Sept. 12; Eddie Money and Back Road, Sept. 13, 15 and 22; Sammy Hagar and Eddie Money, Sept. 19; Sammy Hagar and Yesterday and Today, Sept. 20; HooDoo Rhythm Devils and Grayson Street, Sept. 26; HooDoo Rhythm Devils and Back Road, Sept. 27; the Shakers, Sun.; Sneakers, Tues.; Little Roger, Wed.; Grayson Street and East Bay Stroke, Thurs.; 2504 San Pablo, Berk., 848-9696.

NORTH-SOUTH

Andy Capp's: Baldwin Justice, Mon.; Greg Harris, Tues.; Fever, Wed.; New Gary Smith Band, Thurs.; Lady Bo and the Family Jewel, Sept. 12-13; Merl Saunders, Sept. 19-20; Mirrors, Sept. 26-27; 157 W. El Camino, Sunnyvale, (408) 736-7472.

Country Road South: Shake, through Sept. 13; Fat Chance, Sept. 14-15; Reality, Sept. 16-22; Sasafrass, Sept. 23-27; Whale, Sept. 28-29; 1425 Burlingame Ave., Burlingame, 343-7170.

Inn of the Beginning: Keith and Donna Godchaux, Sept. 11; the Meters, Sept. 12-13; Bump 'n' Out, Sept. 16; Spang-a-Lang, Sept. 17; Kate Wolf and Wildwood Flower and Good Ole Persons, Sept. 18; Sutro Symphony Orchestra, Sept. 19-20; Bobby Hutcherson and Rob Ramos, Sept. 22; free rock, Sept. 23; Asleep at the Wheel, Sept. 25; J. B. Blues Band, featuring Nick Gravenites, Sept. 26-27, with Holly Penfield; free folk, every Sun.; 8684 Old Redwood Highway, Cotati, (707) 795-3481.

Sophie's: Wheatfield, Sept. 11; Fever, Sept. 12-13; Sky Creek, Sept. 16 and 23; Big Walter Horton, Robert Junior Lockwood and Sunnyland Slim, Sept. 17; Holly Penfield, Sept. 18; Delta Wires, Sept. 19-20; Gary Smith Band, Sept. 26-27; 260 California, Palo Alto, 324-1402.□

MOVIES

"The Autobiography of Miss Jane Pittman," Sept. 16, 7:30 pm; First Unitarian Church, Franklin/Geary, SF, $1.50/$1 srs., students.

Avenue Photoplay: "Nosferatu" and "Most Dangerous Game," Sept. 12; "Oliver Twist" (1922) with Lon Chaney and Jackie Cooper, plus "Adventures of Tom Sawyer," Sept. 19; "Don Q, Son of Zorro," with Douglas Fairbanks, plus "Private Life of Don Juan," Sept. 26; films begin 8:30, Mighty Wurlitzer organ concert at 8 pm; 2640 San Bruno, SF, 468-2636, $2.

Canyon Cinematheque: Christopher MacLaine Memorial, Sept. 11, including "Beat," "The End" and "The Man Who Invented Gold," plus two by Frank Staffacher; Danny Lyon presents three of his films, Sept. 18, "Los Ninos Abandonados," "El Mojado" and "Soc. Sci. 127"; Michael Stewart presents his films, Sept. 25, including "Intimate Journals" and "Free Form"; all 8:30 pm; SF Art Institute, 800 Chestnut, SF, 332-1514, $1.75.

Diablo Valley College: Bergman's "Wild Strawberries," Sept. 11, 1 and 8:50 pm; Bergman's "Smiles of a Summer Night," Sept. 11, 7 pm; Bergman's "Persona," Sept. 15, from 1 pm; "Shane," Sept. 16, 3:30 pm; "Cleopatra" (1912), Sept. 17, 2 pm; "Cleopatra" (1963), Sept. 17, 3 pm; "Caesar and Cleopatra," Sept. 18, 3:30 pm; "Cleopatra" (1934) and "Caesar and Cleopatra," Sept. 19, 7 pm; Marx Brothers' "Horsefeathers," Sept. 22, 1, 2:10, 3:20, 4:30 and 10:30 pm; "Alexander the Great," Sept. 22, 7 pm and Sept. 23, 3:30 pm; "In the Midst of Life" and "Occurence at Owl Creek," Sept. 24, 3 pm and Sept. 25, 3:30 pm; "Julius Caesar" (1969), Sept. 26, from 1 pm; in the Forum of the New Library, on the campus in Pleasant Hill, 687-4445, free.

Gateway: "It Happened One Night" and "Twentieth Century," through Sept. 16; "Notorious" and "The Spiral Staircase," Sept. 17-23; "Gentlemen Prefer Blondes" and "All About Eve," Sept. 24-Oct. 7; 215 Jackson/Battery, SF, GA 1-3353, $3/$2 with discount card.

Intersection: King Vidor's "Our Daily Bread," Sept. 14 at 7 and 10:20 pm, with "Citizen Kane" at 8:20 pm; Max Fleischer's "Gulliver's Travels," Sept. 21 at 8:15 and 10:50 pm, with cartoon shorts including Roadrunner and Bugs Bunny at 7 and 9:40 pm; Salvador Dali and Alfred Hitchcock's "Spellbound," Sept. 28, at 7 and 9:30 pm, with two very early experimental films and two surreal cartoons at 6:30 and 9 pm; all at the Intersection, 756 Union, SF, 397-6061, $1.

Laughing Man Institute: "Casals Conducts" and "The Sitar," Sept. 12-15; "Ram Dass: Evolution of a Yogi" and "Alan Watts: Mood of Zen," Sept. 19-22; "Margaret Mead's New Guinea Journal," Sept. 26-29; all at 7 and 10 pm. "The Sorcerer's Apprentice," every Tues.-Thurs., 8-10 pm; "A Difficult Man," every Fri.-Mon., 8:30 pm, ($2), all at the Dawn Horse Communion, 1443 Polk, SF, 673-0289.

Midnight Movies: eight erotic old timers, Sept. 13, with four "dirty films" from the Twenties, plus classics like "Alibi Bye Bye"; "Slaughterhouse Five," Sept. 20; highlights from the 2nd Annual New York Erotic Film Festival, including Tina Russell's "Rehearsal" and Jerry Abrams's "The Funky Fingers Foam Mattress Company," all midnight at the Presidio Theatre, 2340 Chestnut, SF, 921-2931, $1.75.

Pacific Film Archive: "La Terra Trema," Sept. 11, 7 and 9:45 pm; "Ride in the Whirlwind," Sept. 12, 7 and 10 pm; "Flight to Fury," Sept. 12, 8:30 pm; "The Magician," Sept. 13, 7 and 10:20 pm; "The Phantom Chariot," Sept. 13, 8:50 pm; "Roberta," Sept. 14, 4:30 and 8:20 pm; "Born to Dance," Sept. 14, 6:25 and 10:15 pm; "We Were Strangers," Sept. 15, 7:30 pm; "Under My Skin," Sept. 15, 9:25 pm; Jean Eustache presents two of his short features, Sept. 16, 7:30 and 9:30 pm, "Santa Claus has Blue Eyes" and "La Rosiere de Pessac"; Kenneth Anger presents a selection of rare early film clips, Sept. 17, 8 pm, in Wheeler Aud., $2; Danny Lyon presents three of his films, Sept. 17, 7:30 and 9:30 pm, "Los Ninos Abandonados," "El Mojado" and "Soc. Sci. 127"; five short films by Jean-Luc Godard, Sept. 18, 7:30 and 9:30 pm, including "La Paresse" and "Far from Vietnam"; Nagisa Oshima's "The Ceremony" and "Diary of Yunbogi Boy," Sept. 19, 7 and 9:35 pm; two by Bergman, Sept. 20, "The Virgin Spring" at 4:30, 7:45 and 11 pm and "The Devil's Eye" at 6:05 and 9:20 pm; Albert Johnson presents two Fred Astaire films, Sept. 21, "Funny Face" at 4:30 and 8:10 pm and "Damsel in Distress" at 6:20 and 10 pm; two by John Ford, Sept. 22, "The Sun Shines Bright" at 7:30 pm and "The Quiet Man" at 9:15 pm; "Cooley High," Sept. 23, 7:30 and 9:30 pm; Jean Eustache presents "The Mother and the Whore," Sept. 24, 7:30 and 9:30 pm, in Wheeler Aud., $2.50; "Lucky Luciano," Sept. 24, 7:30 and 9:30 pm; Godard's "Two or Three Things I Know about Her," Sept. 25, 7 and 10:40 pm; "Muriel," Sept. 25, 8:40 pm; two Henry James adaptations, Sept. 26, "The Heiress" at 7 and 10:40 pm and "The Lost Moment" at 9:05 pm; "Little Women," Sept. 27, 2:30 and 4:30 pm and Sept. 28, 2:30 pm; Bergman's "Through a Glass Darkly," Sept. 27, 7:30 and 9:30 pm; two musical rediscoveries, Sept. 28, "My Gal Sal" at 4:30 and 8 pm and "Higher and Higher" at 6:20 and 9:50 pm (Albert Johnson introduces the 8 and 9:50 pm showings); unless otherwise noted all at the University Art Museum, 2625 Durant, Berk., 642-1124, $1.50/75¢ before 6 pm.

SF Jewish Community Center: "Salt of the Earth," Sept. 11; "The Savage Eye," Sept. 18; "Sanctuary," Sept. 25; all at 8 pm, SF JCC, 3200 California/Presidio, SF, 346-6040, $2/$1.50 members, students.

SF Libraries: "Men's Lives," "Sticky My Fingers, Fleet My Feet," "Bolero" and "The Frank Film," Sept. 11, 6:45 pm, Lurie Rm., Main Library; "Movin' On," "The Great Train Robbery," "Logging Railroads of the West" and "Narrow Gauge Train to Silverton," Sept. 11, 1:30 pm, Excelsior; "Gertrude Stein: When This You See Remember Me," Sept. 15, 7:30 pm, West Portal; "Sugar and Spice and Everything," Sept. 16, noon, Lurie Rm., Main Library; Chaplin in "Dough and Dynamite," "Gold Rush" and "Caught in a Cabaret," Sept. 16, 2 and 7 pm, Excelsior; "Karate," "Al Stacey Hayes" and "Jeffries-Johnson, 1910," Sept. 17, 4 pm, Waden; "Mark of Zorro," Sept. 17, 6:30 pm, Marina; "I Am Pablo Neruda" and "Poetry: Allen Ginsberg and Lawrence Ferlinghetti," Sept. 22, 7:30 pm, West Portal; "Monterey Pop," Sept. 23, 7:30 pm, Waden; "Season for Vengeance," an episode of the 1962 TV series "Sam Benedict," Sept 23, noon, Lurie Rm., Main Library; "The Cure," "The Immigrant," "The Property Man" and "A Woman," all with Chaplin, Sept. 23, 2 and 7 pm, Excelsior; "Men's Lives" and "Sticky My Fingers, Fleet My Feet," Sept. 23, 7:30 pm, Richmond; "Poets: Robinson Jeffers" and "Ferlinghetti and Ginsberg," Sept. 24, 7:30 pm, Bernal; all free.

SF Museum of Art: Howard Hawks's "The Criminal Code," Sept. 14, 2 pm; Danny Lyon presents three of his films, Sept. 16, 7:30 pm, "The Abandoned Children," "Soc. Sci. 127" and "El Mojado"; "Demons," by Toshio Matsumoto, Sept. 19, 7:30 pm, in Veterans' Aud., with "Christo's Valley Curtain" and "Christo: Four Works in Progress," Sept. 28, 2 pm, in the museum auditorium unless otherwise noted, Van Ness/McAllister, SF, 863-8800, $1.50/$1 members, srs., under 16; on Sun., $1/75¢.

SF State Cinematheque: Films made for TV: Bertolucci's "The Spider's Strategem," Sept. 15, 7:30 pm; "The Immortal Story," Sept. 17, 12:30 pm; Fellini's "The Clowns," Sept. 19, 7 and 9 pm; "The Autobiography of Miss Jane Pittman," Sept. 22, 7:30 pm; Tom Gries's "The Glasshouse," Sept. 23, 12:30 pm; "Tell Me Where It Hurts," Sept. 24, 12:30 pm, with writers Fay Kanin and Tracy Keenan Wynn in person; McKenna Theater, Creative Arts Bldg., 1600 Holloway, SF, 469-1774, evenings: $1.50/$1 students with ID, others free.

Surf: "The Wanderer" and "Hiroshima Mon Amour," Sept. 11-13; "The Bride Wore Black" and "Le Boucher," Sept. 14-15; "Midnight Cowboy" and "Performance," Sept. 16-17; "Mean Streets" and "Five Easy Pieces," Sept. 18-20; Chaplin in "Modern Times" and "City Lights," Sept. 21-22; "Satyricon" and "Decameron," Sept. 23-24; "Murmur of the Heart" and "Sunday, Bloody Sunday," Sept. 25-27; "Women in Love" and "The Virgin and the Gypsy," Sept. 28-29; Irving/46th Ave., SF, 664-6300, $2.50.

Telegraph Repertory Cinema: Cinema I: "Crime and Punishment" and "The Idiot," through Sept. 16; Fellini's "Juliet of the Spirits," "Nights of Cabiria" and "La Strada," Sept. 17-23; Jean Renoir's "Rules of the Game," "Grand Illusion" and "Boudu Saved from Drowning," Sept. 24-30. Cinema 2: "The Birth of a Nation," "The Selling of the Pentagon" and "To Die in Madrid," through Sept. 16; "Long Day's Journey into Night" and "The Glass Menagerie," Sept. 17-23; "Pygmalion," "The Scarlet Pimpernel" and "Of Human Bondage," Sept. 24-30; 2519 Telegraph, Berk., 548-2519, $2/$1 children, srs., welfare recipients.

Times: "The Invasion of the Body Snatchers," "The Day the Earth Stood Still" and "Five Million Years to Earth," Sept. 11-13; "Attack of the Kung Fu Girls" and "99 and 44/100% Dead," Sept. 14; "Macbeth" and "The Virgin and the Gypsy," Sept. 15-17; "King of Marvin Gardens" and "Scarecrow," Sept. 18-20; "The Good, the Bad and the Ugly" and "The Shooting," Sept. 21; "The Conformist," "Tupamaros" and a Vittorio de Sica classic, Sept. 22-24; "Brother Sun, Sister Moon" and "The Bible," Sept. 25-26; "Caged Heat" and "Electra Glide in Blue," Sept. 27-28; Stockton/Broadway, SF, 362-3770, $1/75¢ under 12.

Women's Film Festival sponsored by the Berkeley Women's Health Collective: last film, "Lucia," Sept. 19, 7:30 pm, Le Conte School, Russell/Ellsworth, Berk., 843-6194, $1.50 donation.■

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LARGE POTTED GRAPE IVY
$3.99
566 CASTRO
863-1883
10:30-6:00 Mon.-Sat.
(Sun. 12 - 5)

WALNUT SQUARE
Walnut & Vine in Berkeley
. . . . a gathering of very special shops and very special people.
Among them you can visit:

AURA ANTIQUES
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PARAGON MUSIC
FINE CLASSIC GUITARS
RECORDERS
GUITAR & RECORDER
MUSIC • LESSONS
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Terrariums, Supplies, Books, Gifts and Imaginative planting ideas.
Plants, Pots, Herbs, Info,
GREEN GROWCERY
Peggy 845-6870
Mon.-Sat. 10-6 Sun. 11-4:30

Bird in the Hand
What's in a Bird?
Tribal trinkets, collectable & mythical wonders
M-F. 11-5:30
Sat. 10-5:30
849-2902

(415) 848-4500
The Hand-Loomed Fabric Store (formerly D. W. Martin & Sons)
New Batiks & Solids, other fabric on sale,
M-Sat. 10:30 - 6:00 $1.00 per yard

GUARDIAN CLASSIFIEDS

PERSONALS

David Widelock, please get in touch with Pamie or Debbie immediately. Mat Heyward, please call Debbie at 666-1609.

W/woman, 23, into primal, openness, honesty, animals, outdoors, bicycling, photography and real basic living seeks w/male under 30 into primal or related experience to share above or similar trips, to grow, communicate and be real with. Write: Box 264, 625 Post St., S.F. 94109.

Attractive, sensuous, young blond male in 30's wishes to meet open-minded women interested in swinging. Write M. Ross, 275 Flamingo, Mill Valley 94941.

"Together" apt. owner, 30's, seeks open, coherent woman with child, or desiring family. PO Box 3029, Berkeley.

Guy, 28, with extensive awareness, understanding of Primal Feelings, seeks similar sensitive, aware persons for further mutual exploration. Send personal details to 625 Post, Box 268.

Desire "marriage of convenience" to international stewardess for mutual benefit. Leave message at 332-9100. Box 121.

Homosexually inclined man, early 20's, tall, slim, athletic-looking, college educated, mature, desires heterosexual initiation by healthy, compassionate, reasonably attractive woman, 25-40, preferably bi-sexual. No prostitutes, phonies, or men. Write: John, 437½ Hyde, #663, S.F. 94109.

Tall, attractive, intellectual cracker would like to meet voluptuous soul sister (39-26-40) for cultural mix, motorcycle rides, dance & wildlife exploration. 843-4684.

GIRLS/WOMEN (Only) - Lonely but afraid? Bored? Horny? Sincere, sensual & affectionate man awaits you. Tom 826-8243 (SF).

Mothers With Problems
Calif. Businessman will provide permanent care for normal Caucasian boy under 10 yrs. & see him thru college if qualified. Must be healthy, no handicaps, no relatives, free to travel & relocate. Real opportunity for responsive child needing outstanding new home; former scoutmaster, teacher. Send picture & facts. Confidential. Write P. O. Box 455, San Francisco, 94101.

Tall, good looking, female art student, 24, widely traveled and multi-talented in all of the fine things in life, seeks help. Three languages. Photography. Textile/Interior Design. Primitive Art. Modeling. Tour Guide. Conversationalist. 647-5423.

Join us for Sunday Brunch, Sept. 21, 11 am. Enjoy meeting people over gourmet home cooking, leisure conversation, backgammon, bridge, cards, monopoly, jacks, etc. in our spacious home by Golden Gate Park. Limit 25, by reservation. Donation $3.50/person. 387-3513.

Isle of Bali, Indonesia. Free-Lance Pilot desires to share sea-side bungalow. Cau., 33, attractive, smoke & drink moderately. Seeks together female companion who will appreciate unspoiled beauty of Isle, sincere communication & affection, music, seafood, wines and hassle-free lifestyle. Must be independent as I'm off flying 1-2 weeks in Borneo & New Guinea. Limited employment available, especially tutoring. Total exp. $30/wk. Share Air Fare. Will be in San Fran early December for interviews. Letter with picture please. PO Box 35, Jalan Kayu Po, Singapore 28.

Man, 24, writer, dancer; natural speed and tendency to over-analyze balanced by cosmic joy and acceptance. Would like to meet intelligent woman under 35 who appreciates both seriousness and frivolity. Ron, 648-0878.

Attractive man, 35, intelligent, seeks similar woman to accompany him to swinging parties. Box 1294, San Francisco 94101.

Attractive couple
mid-20's desires to swing with a couple, decided intelligence, warmth, and happiness. PO Box 8062, San Jose 95155.

Travel Companion sought by retired cultured professional gentleman. It's later than you think. San Francisco. 285-1252.

Petite, professional woman desires sailing companion. You bring the boat; I'll bring the lunch. Call CB, 441-7411.

Young male, moderately attractive, seeks attractive female for relationship including, but not limited to, sex. Please write to Box 1665, Palo Alto, Ca. 94302 and tell me about yourself. Sincere only.

Young, good-looking Bi/Gay golfer 2-handicap, wishes to meet similar men for weekly two-somes. Write VB, 721 2nd Ave. SF.

I would like to meet a marriagable professional woman who lives in the East Bay and who is very much into raising kids, any kids. 653-0210.

Existentialist Gentleman will share funky yacht and string of horses. Write Roberto, PO Box 571, Sausalito.

Three attractive bi people-woman, two men, 28-34, seek gentle bisexual lady for friendship and uninhibited, nonexploitive intimacies. We genuinely like each other. Please send photo, letter, phone to Box 435, 437½ Hyde St., S.F.

Nomadic establishment dropout 43 seeks slender mellow lady with EST or other experience for the long journey. If you can be on purpose with that, write PO Box 2217 Alameda, 94501.

Adventurous 30-ish male needs a feminine, self-assured, athletic, radical, fragrant Jewish woman who likes to smile and wants to come home for a while. Leave message for "Mavin" at 673-6023, 9-6pm.

Organ bar musician, w/m 35, seeks nite owl female & couples. Box 3088 S.F., Ca. 94119.

Woman wants man: bright, wild sense humor, similar age; demanding same honesty from counter-culture as from establishment; non-smoker; non-esoteric/gullible. Me: somewhat reclusive and guarded, 36, uninhibited laughter, moved by children, Rogers, Satir, Maslow, food, Bob and Ray, Asimov, Gandhi, oceans, Lily Tomlin, exclusive lovers, Gov. Brown, Monty Python, Nader, improvisation, John Gardner. Chris, POB 423, Sebastopol.

Berkeley woman, 29, student in math and physics at Cal., seeks man for companionship and loving. Am quiet-natured, tall, average-looking. Write Sandy, 2664 Hilgard, Berk., 94709.

Attractive, emotionally, independent, unemcumbered woman seeks mature, activist scholar or scientist, late thirties, forties. Jewish or European background. Box 574, Berk., 94704.

Bi man, 26, average weight, non-smoker, conservative, establishment oriented, seeks discreet, intimate, long-term relationship with same. Age 21-31 only. Boxholder, #510, 537 Jones, S. F., Ca. 94102.

ADVENTUROUS, ATTRACTIVE, AMBITIOUS, ATHLETIC double ARIES psychiatrist, 30, 5'9", 160, curly brown hair, Omar Sharif eyes; sensitive, unusually sexually talented; divorced 4 years, no children - available for committed relationship. YOU must: be woman under 32; look and feel gorgeous; be intuitively intelligent - not necessarily highly educated; be self-confident, optimistic and body-aware; dedicated to growth by risking facing fears rather than avoiding them; willing to experiment with letting go of control. Career o.k. but must be willing to devote substantial attention to your man. Replies to: Box 7, Palo Alto, 94301. Photo, letter and phone will increase probability of response.

OBJECTIVISTS
wanted to meet by same. Charles Owens, P. O. Box 4096, SF 94101.

Writer, tall, traveled, likes morning loving, Thirties tunes, seeks adventurous woman swinger. In the mood? Scorpio, 626-8712.

Professional man, 38, into theater, hiking, skiing seeks independent, intelligent, sensual, attractive woman with sense of humor with whom to enjoy mutual interests. JH, 2595 Lancaster, #15, Richmond 94806.

Are you alone? Need a friend? Just feel like talking. If so, call 525-2585.

Gay Men's Raps, every Friday, 7 pm. First Baptist, (not sponsor) Haste/Dana, Berkeley. 654-1578/843-2459.

Free massage for men into athletics. Active in sports? Massage relieves aches, strains, stiffness. Improves circulation. No cost. Dave, 626-2784.

"Wine comes in at the mouth
And love comes in at the eye;
That's all we shall know for truth
Before we grow old and die."
—Wm. Butler Yeats (1910)

Dynamite young couple seeks tall, hot and versatile W/M w/attractive facade and curious mind to participate in our unexplored sexual fantasies. No weirdos please. Write, giving phone and personal data, to PRN, PO Box 40902, SF 94140.

Intelligent man, 39 (looks 32), attractive, accomplished, sexually free, commune founder, seeks similar women, couples for lasting, non-possessive friendship. Box 1228, El Cerrito, 94530.

NEW DEADLINE

The Classified Ad deadline will move to Fridays at 3:30, beginning Friday, September 19.

Attractive bisexual woman, 25, new to Bay Area, interested in friendship with open couples or single women. Box 197, 342 Jones St., SF 94102.

TALK - Telephone Aid in Living with Kids. Free counseling by telephone for parents who are having problems which might involve children. Under stress, got a problem, just need someone to talk to? Call TALK 826-0800, Open 24 hours.

Obedient male, 35, will do housework for attractive, domineering woman. No charge, no strings. 661-5008.

Aware, talented woman, desires to meet unique, attractive and unattached woman. Box 13069, Station E, Oakland, CA. 94661.

Single man 32 seeks girl for dating. 584-8329.

Discreet male desires sensitive, sensual female for dancing, free beaches, communication, friendship, future: Not just sex, 635-7586.

Wanted: attractive young lady who likes being single but would also like uncomplicated liaison with exceptionally handsome young man, age 30, highly educated architect and photographer. P. O. Box 9305, Berkeley 94709.

Serious-minded black man, inmate at Vacaville, would like to correspond and have visits from people interested in politics, history, writing and music. Will gladly respond to all letters. Walter E. Randall. PO Box 2000, M-203; Vacaville, 95688.

Attractive slender professional couple, thirties, with playful, relaxed, sensual life style would like to meet an intelligent, together bi woman for a warm exploratory friendship. Call 854-6358.

W/M 33, tall, good-looking, well cultured & traveled, into the Arts, desires to meet an attractive female of any age for a warm serious relationship. James, 661-9786.

Looking for woman, 25-35, with common sense and easy going, to enjoy country life. Send resume/photo to: Gordon Hayes, Myrtle Point, Oregon 97458.

Gymnastics - dance - music partner, female, sought by male, 21. Serious. 548-7535, ask for Fred.

BUSINESS PERSONALS

EXPERIENCED STOREFRONT ARCHITECT/DESIGNER
Nationally known specialist in low budget design. Image creator. For work samples call Joseph Orloff, 664-0820.

Space to rent in Guardian bldg. & Warehouse with north skylights—perfect for studios. Also carpeted office space. 2700 19th St. Deborah Klein. 824-7660.

IMPRESSIONS, INK.
IBM Composer Typesetting
751-8028 (eves.) Lance

GIFT TIME POVERTY BLUES?
Aunt George's birthday has rolled around again and you have no ideas for a gift and no money to pay for it? Ta-dah! Come slave away at the GUARDIAN subscription dept. for 4 hours and give George a cherished GUARDIAN subscription. Call our gift consultant at 861-9600 for details.

MAIL BOX RENTALS
Mail receiving - forwarding
$2.50/month
ANSWERING SERVICE
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625 Post SF, Ca 94102
Phone 673-6023

Travelling?
SSI/ATD recipient?
INSTANT BOXES
Mail holding & forwarding
Services at low rates, also phone answering service 9 am-7 pm.
American Box Rental
437½ HYDE ST., SF 94109
673-6542

See and hear yourself on television. Immediate videotape feedback for rap groups, performers, any event. Tape your party and play it back for your guests. Call Karen 586-0626. Leave message.

The lady of the house is a European woman, here to give you the outstanding massage you are expecting. Call 332-1880 and reserve a caring hour, in a serene atmosphere among plants and music. 11 am till 8 pm. 332-1880.

10% DISCOUNT COUPON ON
MARITAL AIDS FOR LOVERS
MUSEUM OF
UNNATURAL HISTORY
Open 7 days, 9-9. 518 Bryant St., SF 94107. 543-6277. Catalog $1. Dept. BG.

VIDEO FEEDBACK
Attention Therapists and Teachers. Experienced video operator with equipment would like to work with you and your clients. 586-0626.

CLEARANCE
Western Wear
Gigantic Garage Sale
September 8-13/15-20; 10 am - 6 pm
1445 Valencia, Between 25th/26th St.

An invitation to an exciting career. Earn up to $300 week/fulltime or $195/pt. Call 567-5275/775-5551.

Bay Guardian seeks one who is well-acquainted with manual typewriter innards for repair work. Willing to pay or swap ad space. Call 861-8035 and ask for Eunice Underword.

Just because you're paying for it doesn't make it wrong. Call Rent-A-Friend 444-7411, ext. 195. Leave message.

SELF-HYPNOSIS WORKSHOP
Relax and Learn, Programming, Success Techniques. Eliminate pain, etc. 4 sessions $25. 9th and Market, Jean Richards, 626-6649.

est Graduates
would you like arabian nights filled with 1000 delights? Mr. Lord's massage could be your oasis from the rat race. Trade-offs. 332-9100. (non-sexual)

Private co-ed sauna club for men and women. Phone Sutro Bath House for details. 861-9111.

"Boring" rubber stamp. $1.75 to Ranger, 1657 Hayes, S.F.

Investor wanted for short film with high distribution possibilities! Presto, 3493-16th St. SF 94114 863-9048.

Windowship for a living. Find new outlets for the Bay Guardian. Salary plus commission. Call Eric at 824-7660 for interview.

People are trying to kill me and the government and the system seem anxious to help them. Read all about it. Send one dollar to Virgil Kret, 722 Larkin, apt. 4, S.F. 94102.

Earn $30 per 100 stuffing envelopes. Immediate earnings. Beginners kit, $1. Refundable. C & S Distributors, Box 314, 1230 Grant Ave. SF. 94133

Perform marriages, enjoy travel discounts, tax benefits, etc. Become credentialed, legally ordained minister for $3 offering. Universal Life Church, Dept. BG8, 438 Foam, Monterey, Ca. 93940.

INVESTORS
Hip investor wanted for backing of super novelty/toy invention. Color Wonder Enterprises, Kenneth 586-8634.

Frustrated Libra entrepreneur seeks Capricorn-type associate to finance Graphic Art publishing projects. Minimum time & energy required. Quintessence. Box 8642, S.F. 94128. 366-6516.

Interest in having a no name pie again? Investors wanted. Write: Jim 1783 Oxford, Berkeley 94701.

TELL EVERYONE WHERE YOU'RE AT
through the mails with a set of postcards from the San Francisco Postcard Co. They are delightfully interesting and the catalog will be sent to you free upon request. Write the S.F. Postcard Co., Dept. B, Box 40388, S.F., 94110. (433 Connecticut.)

Artistic Professional Sewing
Affordable rates & Barter
Just Plain Old Mending Accepted.
Tinuviel 543-3528

Lady alone? Have you considered spending your time with an attractive, discreet male companion? 935-1526.

Beautiful/original handmade clothing wanted for new shop in North Oakland. Call 655-7461.

CHOCOLATE MOUSSE RECIPE. Easy, delicious. Send $1 stamped envelope to S.P., 349 Liberty, SF.

Seth study-personal growth group. Seth tapes available. Experienced therapist, group leader. Carolyn Fine Bradley, LCSW, 441-7411.

ANTIQUES

CRANNY'S
Furniture and Collectibles
1369 Haight St., 626-5407
12-6 Daily, Closed Sundays

Brass and china Victorian plumbing fixtures. Marble and pedestal sinks. Clawfoot tubs, brass and china showerheads. Warm wooden toilet seats and strange toilets. 845-4751.

French Doors, used. We gotta lotta. Lotsa sizes and styles.
845-4751

WORKTABLE for sale. Solid, sturdy. Used for stained glass. $40. 841-8986.

Western-style fringed leather jacket. $50. Call 668-2148. Eves.

Tent 10x12 cottage type slps 6, need ples. $50/offer. Deborah 626-7506.

Bright, hand-painted baby shirts $4 match diap. $3. Judith Ann 548-5644.

Earth shoes, tan suede, 11½, new-ish, $20/trade. Ken, 665-2578, AM.

Woman's wetsuit. Exc. cond. $50. 587-2556, after 9 pm.

Conservative 2 & 3 piece suits, 42L, $15-$40. 282-5626, keep trying.

Unusual revolving table pedestal Free! Call after 11 am. 864-7364.

Single-size wtrbd, frame, mtrs - could be water couch $40. 524-2034 eves.

Wanted: Sturdy, good cond. steamer trunk. $20 tops. Candy, 824-2506.

16 mm color (Neg/Rev) raw stock $6.50/100 ft. 826-9292.

Gourds, raw uncut. For musical instruments, etc. 25¢-$5. 841-5974.

CHEAPOS

FOR SALE/WANTED ads only.
$2 for 2 lines or less. (about 10 words)

1. Ads **MUST** be private party ads.
2. Items for sale **MUST** be $50 or less.
3. Price **MUST** be included in the ad.
4. Wanted ads **MUST** include what you are willing to pay. ($50 or less)

ADS FOR FREE ITEMS WILL BE RUN FREE!
(You must say it's free in the ad)

Send to GUARDIAN CHEAPOS, 2700 - 19th Street, SF, CA 94110 by the next deadline, Sept. 4, at 5 pm.

Guardian Cheapos - 2700 - 19th Street, SF, CA 94110

WANTED
Extreme & fine clothing from the 1920's, 1930's & 1940's, Kimonos, Chinese robes, white Victorian lace & embroidered clothing. 552-3597 anytime.

ARTS & CRAFTS

ROSEWOOD $1.25 lb
Gameel Corp.
1681 Folsom St. 626-2614

Leather scraps for patchwork jackets, purses, pillows, etc. $1 lb. 756-8316.

AUTOMOTIVE

BUYING A USED CAR? Don't get a LEMON! Independent Evaluation Service Protects YOU! Telephone 665-2487

NEED A TUNE UP?
All makes-parts at cost, labor to $16.50
WANT TO FIX IT YOURSELF?
Instructions on your car at your home.
TIM'S TUNE-UPS
332-9100

Honda Car Service
Civic tune-up $20 + parts, includes valve adjustment. Independent shop. Berkeley. Fred, 524-4334.

Must sell my 1965 Plymouth Fury. Perfect running condition. Only 49,000 miles! Terrific radio. $495. 431-4733.

Test Drive A Newly Rebuilt Chevy Nova Motor - $400 installed - 584-0986.

Leaving town, Must sell 1969 Pontiac Catalina. Asking $850. Days 392-8260. Eves & weekends 771-7486.

'69 Ford 123 Club van, 6 cylinder. Good condition. Clean. $1850. 864-1440.

RESEARCH PAPERS
THOUSANDS ON FILE
SEND $2 FOR MAIL-ORDER CATALOG
THESIS, REPORTS, SPEECHES, ALL REVISIONS
COLLEGIATE RESEARCH SYSTEMS
(213) 980-1400
4721 LAUREL CANYON BLVD.
SUITE 209, NO. HOLLYWOOD, CA. 91607

Volkswagon Repairs
Quality work, fair prices. Independent shop. Berkeley, Fred, 524-4334.

BOATS & SAILING

27 foot Chris Craft 1966 210 H.P. VHF D/S. $7000 921-2021.

BOOKS & PUBLICATIONS

I buy books, paperbacks & hardcovers. Some LP's too. Call 654-8231.

SF Women's Center/ Switchboard Library open to women 10 am—10 pm daily. Have books, periodicals and resource books by and for women. Call us at 431-1414 for info or books to donate.

CHILDCARE

THE HOBBIT SCHOOL
Mature 2½-5 year olds, all day. Music, art, indoor and outdoor learning experience. Many playmates, Richmond District. Eileen/Phillip 387-5253 and 387-4318.

Rhymin' Simon Babysitters
Fun-filled days in my home. Games, painting, animals and books, toilet-trained not necessary. Jane, 752-9064.

Enlightened care for pre-schoolers in my home. Creative activities, learning experiences.
Leslie 552-2090

Babysitter or childcare exchange wanted. No. Beach. 771-4661.

Small North Oakland daycare center needs children. Full or part time. Experienced teachers. Anti-sexist, anti-racist. 655-9843, 548-5074.

Mama-Yoyo's
Loving care, full program, outdoor play, 2-4 years. 16th Ave./Fulton 752-3796.

COMPUTER DATING

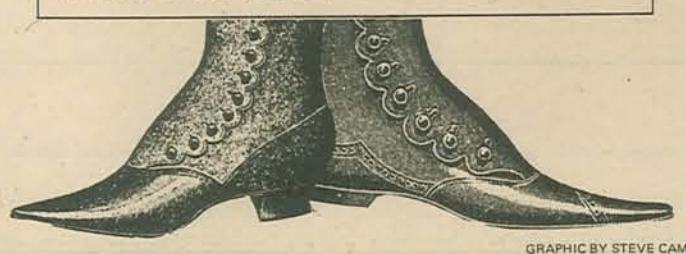
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Try Phase 2 computer dating. Our exclusive matching procedure. Low $22 fee and money-back guarantee have made us one of the nation's largest.

For free information, dial 626-0802 (night or day). Or write: Phase 2, Inc., 260 Kearny St., SF 94108.



To celebrate our up-and-coming weekly schedule (first weekly issue out Oct. 2) the Guardian Classifieds are offering one of the best advertising deals yet. If you buy a classified ad to run for six consecutive issues, we'll give you two additional insertions at no extra charge, for a total of eight great issues (and you get the regular six-time discount of 15% as well). The entire run must be paid in advance; offer expires Sept. 26. Send your eight-timers NOW to Guardian Classifieds, 2700-19th St., San Francisco, CA 94110.



GRAPHIC BY STEVE CAMPBELL

NEW DEADLINE

The Classified Ad deadline will move to Fridays at 3:30, beginning Friday, September 19.

COUNSELING

Gay Counseling Service. Individual short and long-term Free counseling for men, women. Pacific Center, 841-6224.

Richard Morril, Ph.D. Specializing in short-term, reality counseling. Fees based on ability to pay. Phone: 863-5524.

New Primal Growth Center
THE CENTER WITHIN
Low fees available within training program. Director is former training supervisor of established clinic. Sliding scale. 20 Mather Road, San Anselmo. 456-4588.

THE BERKELEY CENTER
Offering an intensive experience in individual primal process. Reasonable fees. 1925 Walnut St., Berkeley 94704.
(415) 548-3543

COUPLES:
You and Your Significant Other. Intensive/Short-Term: "How to Communicate." Monique Kane, M.A., and Don Chamberlain, Masters and Johnson Trained Therapist. Call 922-7855.

THE CLEARING
Primal opening and personalized growth experiences to help you shape your own life. Short term intensives available. Four years experience at established clinic. Reasonable. P. O. Box 835, San Rafael, 94902. 457-4622. We'll return your call.

EXTRA SENSORY PERCEPTION
What ESP can do for you. Classes available. Also private psychic readings. 682-4969

Private, experienced counseling for your personal, occupational or sexual concerns. Reasonable rates. (415) 776-5911.

SOUND, CARING GUIDANCE
for persons in major shifts. Expand your self-power. Stop being a victim. Take charge of your situation, and make it good for you. Learn to center and bring yourself together. Relate lovingly to yourself as with another close person. Individual sessions, SF or Marin. Fees based on ability to pay. Call Molly Willet, M.A. (Aquarian) experienced psychologist and teacher, 388-3692 evenings.

ADVENTURES IN CREATIVITY
Shy? Want to overcome it? We have developed "shyness processing" that enables people to let go of the considerations about their assertive tendencies. Medi-Cal accepted. Groups or individuals. Call 777-1323 or 563-0973.

I'm counseling on a donation basis. Call and see if you'd like to work with me. 387-4648.

SAN FRANCISCO FAMILY COUNSELING CENTER
Offering a full range of counseling services at moderate prices. 626-4469.

Primal-based, supportive feeling Therapy (intensive, individual, groups). Reasonable fees, experienced facilitator. Ruth, 454-6258, 388-0560.

CREATIVE DIVORCE
Decision making. Communication. Separating with peace of mind. I can help. Aylee, 681-4055.

SELF-ACTUALIZATION
Learn to analyze your own problems. Save time and money. Get rid of hangups and defenses. 776-5911.

Integral Health Facilitators
Individual-Couple-Family consultation emphasizing communication, re-education, self-reliance (all ages including "emotionally disturbed," "retarded"). Also reflexology/body tuning. Francesca Erbsenhaut, M.A. 661-6972.

EMPLOYMENT

Dexterous, responsible person wanted for 2/3 time work helping make leather-bound books. Call Michael 629-9164, 383-3893 eves.

MODELS AND ACTORS
Attractive men and women for VERY HIGH PAYING roles in films. NO EXPERIENCE NECESSARY. Call R. W. Studios, 421-8247.

ACCOUNTANTS - BOOKKEEPERS
Temporary assignments. Apply 681 Market St., Accountants Temporary Staff. Call 495-TEMP.

Interviewer wanted for part-time telephone survey work. Not a selling job. Give phone number. Must have private line. Mail letter including education, work experience, and names of references to: Arbitron, Field Operations, 4320 Ammendale Rd., Beltsville, Maryland 20705. An equal opportunity employer, M/F and handicapped.

Half-time position at Women's Refuge as Administrative Co-ordinator. Experience required. Send resume to Women's Refuge, 2134 Allston Way, Berkeley, CA 94704. Call 849-2314 for more info.

If you are a people person, we need your skill as a market research interviewer. No sales. No experience required. PT/FT. Immediate employment. Call Wade West, RE 1-7600, M-F, 9-5.

LE RAL TEMPORARIES
NEW IN TOWN?
NEED MONEY?
Then why not work this week in an office as a temporary . . .
SECRETARY
TYPIST
SWITCHBOARD OPERATOR
If you need money, work this week for 1 day or longer and get paid this Friday.
LE RAL
TEMPORARY SERVICE
155 Montgomery, 5th floor
788-1046
EOE

ARE YOU UNEMPLOYED?
Having problems collecting unemployment benefits? Free unemployment insurance counseling; learn your rights! Not a gov't agency. Workers Rights Center, Mon.-Sat., 10-1, 6025 Shattuck Ave., Oakland 653-5510. East Bay callers encouraged.

Wanted: Experienced Leather Seamstress for piecework. Up to $5/hr. Call 681-2871 for interview.

High Consciousness Couples to work with same for purpose of financial independence in lucrative business. 527-0789.

Wanted: Director with Master's or equivalent in appropriate field for residential treatment center for emotionally disadvantaged boys aged 12-18. Isolated ranch setting, live-in situation plus adequate salary. Call (916) 533-9304 or write Mayaro Ranch School, PO Box 1029, Oroville, Ca. 95965.

Wanted: Counselors, teachers, craftsman and cooks to live and work at an isolated mountain ranch with emotionally disadvantaged adolescents. Call (916) 533-9304 or write Mayaro Ranch School, PO Box 1029, Oroville, Ca. 95965.

Experienced advertising salespersons sell merchants on school bookcovers Bay Area. High commission $400 wk. possible. Phone 345-7584 evenings. Write 421 Beachpark, Foster City 94404.

EXECUTIVE DIRECTOR
Accountants for the Public Interest, S.F. administrative & fund-raising ability, communication skills essential, accounting & financial knowledge helpful. Strong interest in community affairs - 351 California St., San Francisco, CA 94104.

Business Manager wanted by OREGON TIMES, Oregon's prestigious monthly muckraker. Survival pay, incentive plan. 1000 SW 3rd, Portland 97204 (503) 223-0304.

Female models for Penthouse, etc. Topnotch quality preferred. Call 788-0593 between 12-1 daytime.

DO ANYTHING ASST.
helper/ partner needed by slightly-mad energetic inventor working on alternate energy/water control systems. PREFERRED: Young woman who is alert, articulate, athletic, fearless, funny, honest, independent. IDEALIZED: Business experience, construction/shop skills, feminist/humanist orientation. EXCLUDED: Users of nicotine or other drugs. Send resume, letter or just phone number: George, P. O. Box 1202, Berkeley 94701.

Wanted: Manager/type for business expansion. Initiate, delegate, expand, EST grads yes. Appt. only 843-0519.

EAST BAY - HIGH ENERGY
Person wanted to get new E.B. outlets for the Bay Guardian. Stores carry Guardian on consignment & make money. You sign them up & make money. Car helpful. Call Eric at 824-7660 for interview.

CONSCIOUS-RESPONSIBLE couples wishing alternative to 8-5 grind or second income, plus financial independence. Call 527-0789 for personal interviews. Enterprise Design Associates.

EMPLOYMENT WANTED

I'd like to work for you. College graduate, math-econ major, with three years business experience and varied analytical and verbal skills. Call Ron at 457-6671.

Lawyer/Electrical Engr. seeking SF based travelling job involving some excitement. Call Bill L. 563-0527.

THE SAN FRANCISCO BAY GUARDIAN

Temporary clerical help desperately needed in our fast-growing subscriptions department. Approximately one week's work. Call Carma, 824-7660.

TYPESETTER
IBM Composer or Compugraphic experience. Dependable, fast, accurate. Send resume to: Linda J. Szyniszewski, Bay Guardian, 2700-19th St., SF 94110.

College Students - become a
Bay Guardian Campus Rep.
and earn extra money. See ad page 6 or write to the Bay Guardian distribution department. No phone calls.

The GUARDIAN needs STRONG phone solicitors to help introduce our new weekly paper into the waiting world: part-time, evening hours, both in SF and the EAST BAY. AFTER WED., AUG. 27 - call Jerry, 824-7660, 2-5 pm.

BE A GUARDIAN ANGEL
For each 4 hours you volunteer (eves. preferred), we will rain a Guardian subscription on your head (or the head of your choice). Steep yourself in the redolent atmosphere of alternative journalism! Call Jerry, 824-7660, Mon.-Thurs., 4-9 pm.

Consumer reporter - strong newspaper/magazine writing necessary. Must be able to lead investigative task forces and be familiar with the consumer movement. Send resume and samples to: Consumer Reporter Bay Guardian, 2700-19th St., SF, 94110.

The Guardian Classified Dept. needs a solid phone salesperson. Organized, hardworking, personable. Experience necessary, plan on some outside sales-work. Call Steve, 824-7660.

ADVENTUROUS?
Help the Guardian subscription department in its quixotic climb through a mountain of paper for 4 hours in exchange for an exhilarating Guardian subscription and a feeling of accomplishment. Sign up with Susan at 824-2506.

Helpful & self-starter male, 29, seeks employment P.T. or F.T. Exc. Ref. W.D. 625 Post St. S.F.

WE'LL TURN YOU ON
to odd jobs and home repair. Black Bart Brigade - A worker's referral service. 282-7851.

ENTERTAINMENT BILLBOARD

For weddings, parties, club dates. Fiddle, mandolin, guitar, a lively trio playing Irish, French-Canadian and country. The New Proximity String Band! 626-2217 or 282-2173.

MANTRIC SUN BAND
VOCAL - INSTRUMENTAL - LIVELY MUSIC for all occasions. Guitars, Fiddles, Mandolins, Basses - 922-5008.

RAGTIME AND FOLK MUSIC for clubs, private parties. Single act or band. Eliot 843-6728, 444-7411.

Dizzy's, 5512 Geary, 752-9954. Live music every Saturday night featuring Mirage.

Patch County, 1300 Church, 648-9857, Every Tuesday and Thursday-Live Music with Mirage.

GROUPS

SEX ROLES

A WOMEN'S & MEN'S GROUP
I am forming a group for women and men who want to explore with each other their fears, the myths, misinformation and subleties of sexism that surround the stereotyping of feminine and masculine sex roles. Jean Hayes, M.A., licensed therapist, sliding scale fee. 454-7828. Keep trying.

Exploring Intimate Contact
It is our experience that many people are not making satisfying connections with others. They have become non-intimate with themselves and thus unable to make intimate contact. In a weekend workshop with 10-14 men and women we will look at your existing process for making intimate contact and explore new and more satisfying ways to make connections. September 26-28, 1975. For information call Rene Tihista, LCSW, Days 398-2266, eves. 668-1282, or Mary Sorkin, LCSW, days 752-1935, eves. 692-4773.

OPEN MIND
Sunday Evening Workshops to liberate self, social life, 8 pm, Berkeley Fellowship Hall, 1924 Cedar, $2 donation includes refreshments. Info, calendar, 549-2269.

DROP-IN GROUP
for divorced and singles. Gestalt encounter, awareness. Tuesday evenings, 7:30 pm. $5. Led by Bob Cromey, licensed therapist. Held at 8 Charlton Court, SF. 567-7766.

FOUR ROADS FOR SINGLES
IS ONE OF THEM
GOING YOUR WAY?
THE FIRST
UNITARIAN CHURCH
OF SAN FRANCISCO
PRESENTS

DOORS TO AWARENESS — An evening that will raise your awareness and sensitivity, plus social hour and refreshments. Led by Deborah Roberts. Every Friday, 8 pm.

LIB MEN LIB WOMEN — Small group discussion around the problem questions of singles. Socializing and refreshments before and after the discussion. Every Monday, 7:30 pm.

SINGLETARIANS — Sunday lecture followed by a happening. You'll be happily surprised. Every Sunday, 12:30 PM.

RUFUS P..CUTLER CHOWDER AND MARCHING SOCIETY — Meets for outdoor activities and other relaxed fun. For the under forties. Every Sunday, 12:30.

YOU ARE INVITED TO SAMPLE THEM ALL. RECEPTIONISTS AT EACH GROUP WILL BE GLAD TO INTRODUCE YOU TO THEIR PROGRAM OR REFER YOU TO THE OTHERS.
776-4580.

Supportive groups for the divorced. Deal with loneliness, new lifestyle. Information, Sandy McCulloch, 526-3322, weekdays.

THE JOY OF SEX
TANTRA EXPERIENCE
FOR GAY MEN

Two-day experiential workshop in SF designed especially for Gay men. Games and exercises to free the mind/body of habits that restrict aliveness. September 20th & 21st. 826-8803 & 332-2149.

GESTALT-MYTH SOCIETY
OF BERKELEY:
Creative Writing Therapy, Personal Story groups now beginning.
526-7679.

OPEN CIRCLES will present a panel on MULTIPLE RELATING, Thursday September 11 at PARENTS WITHOUT PARTNERS, Oakland. 7:30 pm. Boat House on Lake Merritt. Donation. For more information 239-7095.

EXPLORE YOUR OPTIONS
in work and lifestyle. Intro raps Wednesday 8 pm. 238 San Jose, SF. 282-7851.

ASSERTIVE BEHAVIOR WORKSHOPS
MEN AND WOMEN
8 Week Series. Small Group
VIDEO FEEDBACK
Ronald Greene, Ph.D.
Mary Kelley, R.N., B.S.
SOCIAL LEARNING CENTER
20th Ave. and Irving, S.F.
For Information Call 665-7566

Group openings—men and women for mixed group. Co-leaders trained in gestalt and process therapy.
Call Rene Tihista, L.C.S.W.
398-2266 days 668-1282 eves.
Mary Sorkin L.C.S.W.
752-1935 days 692-4773 eves.

INTRO TO GROUP WORK
Single evening event for divorced and singles. Gestalt encounter, awareness. Tuesday evenings, 8 pm, $8. Led by Bob Cromey, licensed therapist. Held in SF. Call 567-7766 for information and reservations.

ADVENTURES IN CREATIVITY
Come experience yourself and others in a safe, relaxed setting. Medi-Cal accepted. Call 777-1323 or 653-0973.

Small Gestalt group for women forming. 4:00-5:30 Wednesdays. I use Gestalt, process and dreams as the basis for my work, with the end goal for you to learn to use these methods on yourself. If interested call Mary Sorkin, 567-4666.

LEARN MEETING OPPOSITE SEX
Class. Four Thursdays in October. 7:30 pm. $20. Conquer shyness. Be assertive. For women and men. Jim Spillane 763-4874 evenings.

T-A GESTALT GROUPS
Let go of old self-destructive ways and redecide how you will live your life. Weekly groups meet for series of 6 sessions, $50 or MediCal. Also occasional weekends and free introductory sessions. Call 548-7474.

WEEKEND FOR SINGLES
With HELEN (LANEY) STEPHENS and BARBARA ZIMMER. September 19, 20, 21. Single persons from their mid-30's are invited to a weekend workshop, one hours drive from San Francisco, to explore new paths toward intimacy and fun through joyous lifestyle changes. $37.50 includes all fees, meals and lodgings. Call Barbara, 731-8134 for information and reservations.

De-parenting-explore the problems and joys of letting go of parent/child relationships. 4 Thursday eves. with Betty Romano & Hal Howard. $20. Black Bart Center. 282-7851 or 444-7411.

Women's Growth Group. Self-sufficiency a major goal. Monique Kane, M.A. 922-7855.

ALL DAY
ACTIVE IMAGINATION
WORKSHOP:
A Jungian Approach
The creative aspect of the workshop will include archetypal material, masks, drawings, poetry, collages and the use of mandalas. Sunday, Sept. 21, 10 am - 4:30 pm, at the Jewish Community Center. Call 346-6040 or 567-8921 (home).

MOVING TOWARD WHOLENESS:
A GROUP EXPERIENCE
Discussion groups focusing on honest communication between men and women, and a social environment stressing equality and honesty. Every Tuesday evening, 7:30 pm at the SF Jewish Community Center, 3200 California St. $2, 346-6040.

Personal Mythology based upon Gestalt principles. Gestalt-Myth Society of Berkeley. Allan Frankel 526-7679.

HOME FURNISHINGS

DISCOUNT WATERBEDS!
All brands and sizes. Factory guaranteed. Manufacturer's friend seeks extra income, you save. Never undersold! 525-6088.

RUGS, unclaimed, 9 x 12, $9.95 and up. Supreme Rug Cleaners, 2931 Geary Blvd. 752-9300.

BEAUTIFUL FOLDING BEDS
Mats - Quilts. Folds into couch, chair, cushion. Comfortable compact furniture. Great for summer guests. The Golden Nagas, 3103 Geary, 752-7693.

A foam mattress could save your back - 4" double bed size, only $21.95. BIG 36" x 40" floor pillows, $11.95 if you mention this ad. THE FRIENDLY FOAM SHOPS 1500 Ocean Ave. SF. 584-4150. 122 Tunstead SA 456-9363.

2 for price of 1! Rattan chairs, $25. Also dresser/matching two-drawer, eves. 752-0857.

FLEXIBLE LIVING SPACE
Sitting cushions and folding mats patterned after functional Japanese designs. For meditation, yoga, sleeping, etc. Fine quality materials, workmanship. Variety of colors. Free brochure.
ALAYA STITCHERY
Zen Center BG1, 300 Page St., SF, Ca. 94102. (415) 863-1249.

INSTRUCTION

Modern Language Workshops:
FRENCH * GERMAN * SPANISH
(Also English for foreigners)
Experienced Teachers/Private Lessons
(415) 989-4110

BIOFEEDBACK CENTER
Classes, individual training on EEG, muscle, temperature for relaxation, sleeplessness, meditation, concentration. 444-5513.

Aikido for women. Centering/Energy Awareness/Non-violent Self-defense, Wednesdays 7 pm. 1606 Bonita, Berkeley. 527-2907.

BODY CONDITIONING
For impatient people. Chronicle exercise Columnist Karen Lustgarten teaching classes for toning, strength, and suppleness. 285-1138.

MASSAGE CLASSES
Learn Swedish and Shiatsu massage. Mondays through Fridays, classes 2-5 and 7-10. $30 for 4 classes. Powell and Sutter. Call Jill Morrissey at 421-5818 for registration.

LEARN SPANISH
Enjoyably, Efficiently. Native Speaker, M.A. Steve 548-9223.

French
French tutoring & small classes by native teacher qualified & experienced. Phone 771-2699.

HATHA/RAJA YOGA CLASSES
Daily Classes in Hatha Yoga. Special Beginner and Intermediate courses. Meditation Courses also. Teachers personally trained by Swami Vishnu-Devananda. International Sivananda Yoga Community; 1385 7th Ave. SF; 564-2497.

Learn to win money at Blackjack - I did. Classes starting now. Call Ron at 457-6671.

ACTUALISM (AGNI YOGA)
Light-fire methods of expanding and sensitizing human awareness, taught by Ralph Metzner. Introductory experience on alternate Mondays. 566-9100.

PRAXIS
open university for Medieval Studies, is offering classes in alchemy, astrology, costume-making, cookery, dance, Gregorian chant, heraldry, herbs, King Arthur, medieval theater, Vikings. Autumn session begins first week of October. For more information, call Jason: 621-7895 (SF).

Basic Photo classes. Tools, techniques, practice and theory. Individual learning. Lunch included. Enjoyable experience. 849-1000.

NEW DEADLINE

The Classified Ad deadline will move to Fridays at 3:30, beginning Friday, September 19.

SEWING CLASSES at the California School of Fashion Dressmaking. 1119 Taraval St. Begin Sept. 15. Classes taught by Sandra Betzina, Chronicle sewing columnist. Call 751-7427 for free brochure/info.

#27 ALONE AND TOGETHER
A Gestalt Community Workshop
SID GERSHENSON, M.S.W.
JOAN SULLIVAN, M.D.
Friday 8 p.m. - Sunday 3 p.m. Fee $75
For further information, please contact:
GESTALT INSTITUTE OF
SAN FRANCISCO
1719 Union, SF 94123
(415) 776-4500

#29
OPEN GESTALT WORKSHOP
JOEL LATNER, Ph.D.
JOAN SULLIVAN, M.D.
SEPTEMBER 27,28
Saturday - Sunday 10-5 p.m. Fee $50
For further information, please contact:
GESTALT INSTITUTE OF
SAN FRANCISCO
1719 Union SF 94123
(415) 776-4500

Polarity Massage Workshop
Pressure point techniques; breath and energy awareness. Sept. 27-28 $40. Sheila, 655-6538.

T'ai Chi Ch'uan, Wu style: Privately, all levels. I teach the positions, in sequence and in flow with care. Push hand exercises also. Peter, 824-7882.

#28
DEVELOPING CHUTZPAH-ASSERTIVENESS TRAINING
ZOE SNYDER, M.S.W.
Roz Parenti & Lorie Krazler Kennedy
SEPTEMBER 26-28
Friday 8 p.m. - Sunday 1 p.m. Fee $80
For further information, please contact:
GESTALT INSTITUTE OF
SAN FRANCISCO
1719 Union, SF 94123
(415) 776-4500

PARHELION—A tutoring service for children with learning disabilities. Counseling also available. Phone: 626-4469.

TRANS-PERSONAL SYSTEMS
Meditation & Relaxation
Creative systems of mind where one learns to use the subconscious regions in a controlled environment. Jamel, 849-0514.

THE GYMNASTICS STUDIO
Beginner classes for girls and women. Call for brochure. 386-8441.

INSTRUCTION DANCE

CLASSICAL DANCES
OF SOUTH INDIA
Kathakali, Bharatanatyam and Yoga. Taught by experienced Kalakshestra teachers. 548-3811.

MIRIAM BORN'S
S.F. SPIRITUAL DANCE CENTER
Offers Classes in:
Dance of the Self
Tai Chi Cosmic Dance
Ballet
431-6182

CLASSICAL BELLY DANCE
for beginners. Authentic, graceful, joyous-for all ages. Trained, professional dancer. Excellent instruction. Kūçūk (Koo-chook) 626-1556.

Goin' Weekly Classified Special!

BUY A SIX-INSERTION AD NOW, GET TWO RUNS FREE!

To celebrate our upcoming weekly schedule, the Guardian classifieds announce a deal that is too good to pass up. Buy an ad now to run 6 consecutive issues and we'll give you two additional insertions at no extra charge! That's a total of eight consecutive issues! Entire run must be paid in advance; offer expires Sept. 26. Send your six-timers now, to Guardian Classified, 2700-19th Street, SF, 94110.

Deadline Change

BEGINNING FRIDAY, SEPTEMBER 19, CLASSIFIED ADVERTISING DEADLINES WILL BE EVERY FRIDAY AT 3:30 PM. NO REFUNDS OR CANCELLATIONS MADE AFTER DEADLINE.

BAY GUARDIAN CLASSIFIEDS, 2700-19th Street, SF, CA 94110

Rates

BUSINESS CLASSIFIEDS: (If you charge money for a service, you're a business.) $4.50 per issue (minimum) for the first 15 words; 25¢ for each additional word.
NON-BUSINESS CLASSIFIEDS: (Personals, share rentals, etc.) $3.25 per issue (minimum) for the 1st 15 words; 20¢ for each additional word. Phone numbers, groups of numbers, "a," "and," and "the" count as one word.

Extra Charges

CENTERING CHARGE: 35¢ per line centered. One line per ad centered free.
GUARDIAN BOXES: $5 each issue box ad runs. Mail forwarded *once* 30 days after publication. We must have your name, address and phone number. All such information is kept confidential.
LOGOS: Your corporate logo, or letterhead, can be included in your classified ad for a $5 insertion fee plus $1.25 per line occupied by the logo. This is in addition to the cost of the ad itself.

6 PT. CAPS ARE 15¢ PER WORD
11 PT. CAPS ARE $1 PER LINE
24 PT. CAPS ARE $2.50 PER LINE

Discounts

Running an ad in two consecutive issues (1 month); allow 5% discount. Four consecutive issues (2 months); allow 10% discount. Six consecutive issues (3 months); allow 15% discount. All consecutive issue discounts must be paid in advance.
Call 824-2506 for further information, or assistance.

Illegible ads will result in surreal classifieds:
PLEASE PRINT NEATLY

NAME _____ Number issues to run _____
If late, publish following issue? yes? no?
ADDRESS _____ Amount enclosed

CIRCLE CATEGORY:

Antiques
Arts & Crafts
Automotive
Bicycles
Boats & Sailing
Books & Publications
Business Personals
Childcare
Computer Dating
Counseling
Dance Instruction
Employment
Employment Wanted
Entertainment/Billboard
For Sale
Garage Sale
Groups
Home Furnishings
Instruction
Lifestyles
Metaphysical
Motorcycles
Music
Music Instruction
Outdoors
Performing Arts
Personals
Pets
Photography
Printing
Professional Services
Property
Records & Tapes
Rentals
Rentals Wanted
Rides
Schools
Share Rentals
Share Rentals Wanted
Special Notices
Sublets
Sublets Wanted
Travel
TV & Stereo
Vacation/Retreats
Wanted
Women

HOME SERVICES SECTION:

Carpentry
Carpets/Floors
Design & Renovation
Electrician
Gardening
Locksmith
Misc. Home Services
Moving/Haul
Painting
Plumbing
Roofing
Tile Setting
Window/Glass Repair

MAIL TO: GUARDIAN CLASSIFIEDS, 2700 - 19th Street, SF, CA 94110

DISCOTHEQUE
Awaken your feet to Disco Sounds in Karen Lustgarten's Disco Dance Classes. 285-1138.

INSTRUCTION MUSIC

MANDOLIN LESSONS
Old time American, French Canadian, Irish tunes & technique, song backup. $5 per lesson. Valerie 285-5251, 824-7660.

Piano Lessons/Music Theory. Experienced teacher; B.M., M.F.A.-taught at University of Iowa. 434-2340/ 552-2944.

LET YOUR FINGERS DO THE PICKING!
Very experienced instructor will teach guitar, mandolin, banjo, autoharp, ukelele, etc. What do you want to play? 626-8097, late afternoons. Ask for Tom.

Percussion lessons, drums, vibes, and marimba. All ages, beginners to advanced students. Doug Johnson 752-0666.

Piano Lessons! Blues, jazz, rock, country, ragtime & beyond styles . . . Beginning thru advanced. Richard 285-5251, 282-6548.

VOCAL INSTRUCTION
Vocal problems, beginners. MME degree. Call 864-1779 after 5:30 pm.

Percussion Lessons
Drums, Vibes, and Marimba. All Ages, Beginners to Advanced Students. Doug Johnson, 752-0666.

Guitar and Lute building classes. Individual instruction includes materials, tools, jigs and forms. Guitars, Lutes, Accessories and Strings for sale. 848-2910.

FUNK U.

Tired of rolling? Then try rocking at the College of Rock N' Roll. New semester begins Sept. 29. Rock, blues, jazz, country, funk. Lessons, theory, workshops. Call for interview. 334-5702. Blue Bear Waltzes School of Music, 2403 Ocean Ave. S.F. See ad page 14.

BEGINNING JAZZ PIANO lessons. Theory, ear training and tunes. Mark, 285-8766.

SING!
folksongs, show tunes, art songs.
Ruth Unger 626-9122

JAZZ-CLASSICAL FLUTE
Experienced, professional teacher accepting students. (beginning-advanced). Studied with Pappousakis. Five years teaching experience. Erik - 864-4168.

STUDY DRUMS:
Time, technique, styles, Independence, Improvisation, Reading. Drummers are Musicians! Call Kurt: 525-6272 (Berkeley)

Flute Lessons. Beginning, intermediate. Experienced teacher with extensive musical background. $5 per lesson. 552-2675.

Gib. EBO, Vox Beatle Amp w/cab-2 15" JBL's must sell $400. Roland 8 chan PA-w 2-Kasino Cabs 2 10's in each. Shure mike w/stand. $400. 864-9347.

Classical mandolin lessons wanted. 863-3706 evenings.

Piano Lessons
B. Mus., Indiana University. Experienced, enthusiastic teacher. SF and East Bay. Beginning-Advanced $40/ mo. Mark, 841-4400. Scholarships.

PIANO INSTRUCTION
Concert pianist, graduate Santa Cecilia Academy in Rome, now accepting students - Beginners through advanced - private or class. Call 391-3569.

VOICE

STRENGTHEN HEAD AND CHEST REGISTERS, PURIFY VOWELS. RAPID PROGRESS
FRANK 752-2494

TRUMPET LESSONS
Learn correctly from a professional. Beginner or advanced. Very knowledgable in Yoga breathing techniques. Reasonable. John. 564-2930.

LIFESTYLES

INTENSE EXCITEMENT!
TRADING POST
PLAYROOM
960 Folsom, SF. Open 7 days, 9-9.

SINGLES
Now date next week! and meet someone really exciting!!! Phone 421-3322 anytime or write: Datique, 231 Franklin, SF 94102.

NUDE BEACHES IN CALIF.
Maps available at 625 Post, SF. Phone 673-6023.

THE HARRAD COMMUNITY
Growing closer through encounters, rap groups, intensives, growth seminars & social activities. Intro meetings: 1st Friday, SF Unitarian Church Franklin/Geary, SF, 7:30 pm., 658-6353. 2nd and 4th Sundays each month, Berkeley, 1606 Bonita, at Cedar.

THE MEETING GROUND
An exclusive community of attractive Bay Area swingers, enjoying personal freedom and pleasure in alternative life styles:

Weekly swing parties - couples-oriented.

Personal introductions for swinging singles and couples.

National listing service.

For more information call DENISE at 465-0703.

Body Awareness Massage. Nurturing, non-sexual, by professional masseuse. Weekdays, 10-4. By appointment only. $20/hr. 530-1971.

Join us on Aliyah. Help create ecological, modern orthodox collective in the Negev. For info on Garin Neot Midbar, (209) 935-1475.

One picture is worth 1,000 computers. Contact sincere people from our photos. 100 photos $3.00, 200 $5.00. Specify m/f. Land of Venus Enterprises, Box 34304 (G), 66 Leland Avenue, San Francisco 94134.

PERSONAL GROWTH HOUSE
Now forming for people in the helping professions and healing arts who want to live in conscious community with others. Share work, play, love, and healthy eating in a large beautiful brown shingle house in Elmwood area of Berkeley. Call Jack at 845-3674.

Playing games? Try one that helps instead of hinders relating/communications. Non-threatening. Harrad hot seat every Wednesday evening, Oakland (492-37th St. at Telegraph) 654-2474. $2. 7:30 pm. San Francisco (648-5261) Wed. 17th & Oct. 1 7:30 pm.

WEST COAST PEOPLES COMMUNE
Writers, thinkers and creative people: help build a UTOPIAN SOCIETY. Monday night rap group 752-0773.

We want to buy living space with people we like. Some of the things we work and play at are raising kids and plants, making films, and photographs, painting, education, law reform, cooking, politics, therapy, music and dancing. If you want to buy a place in the Bay Area with us and share as much as feels right, send a long letter about yourself. Only serious and playful. I. E. Sally, PO Box 42584, S.F. 94101.

METAPHYSICAL

Tarot card readings. Pay for Tarot and get a psychic, or Palm reading free! 922-4414.

PALM READING
Emotional, practical and spiritual consultation - no shuck. People's prices - psychic housecleaning. Rebecca, 282-7039.

ASTROLOGICAL SERVICE
Charts . . . natal, progressions, and transits. Know the tides in your life. Call Lauren, 841-6500, ext. 447.

URANUS ENTERS SCORPIO
September 8th
Do you want to take advantage of the opportunities for creative change? Capella, Uranian Astrologer. 922-2077.

ASTROLOGICAL COUNSELING
Charts cast and brought up-to-date by professional experienced in clear, precise interpretations. Learn how to put your opportunity and pressure cycles to concrete use. Sylvia Moon Mollick 863-5178 eves.

METAPHYSICAL REFERENCE
questions answered and referals for all areas; occult, mystical, groups, persons, healers, etc. Donations- Aquarian Light Network, 1 Palomar Arcade, Dept. 124, Santa Cruz, Ca. 95060.

ASTRONOMY/ASTROLOGY
Classes by physicist/mathmatician/ astrologer-lecturer at Boston University, Antioch-Carl Rising Star: 841-6500.

BASIC ASTROLOGY COURSE
Learn to construct, interpret birthchart; 8 classes $25. 391-6824.

Accurate Astrological Charts Cast - $5 with one page interpretation - $8. Send BIRTH time, date, location to:
NATAL CHARTS
Box 13028, Oakland, Ca. 94661
(2640 39th Ave.)

JUNGIAN ASTROLOGY
Professional offers comprehensive interpretation of your horoscope. Includes large hand-drawn chart and cassette tape. One hour - $25. Two hour - (Includes progression and transits) - $40. Call 658-5000 or 547-4499 for appointment.

NEW DEADLINE

The Classified Ad deadline will move to Fridays at 3:30, beginning Friday, September 19.

MISCELLANEOUS FOR SALE

FOOD CRISIS? NO LIDS?
Save money, time, space, nutrition, and your garden. Dry it in a Kountry Kitchen Home Dehydrator. Call 924-8950 evenings or leave number.

Juicers All New Used Rentals Trades Dehydrators (Headstands) Porta Yoga Hal Stewart 835-4279 eve.

Surplus laboratory chemicals, huge stock. Clear mylar plastic. Blank printed circuit boards. Cheapest in Bay Area. 893-8257.

MISCELLANEOUS WANTED

Tibetan tailors seek jobs at our home. Rinjing Dorje, 626-2468.

Wanted - 26" or larger used touring 10 speed ($225.00 limit) or frame. Mornings: Charles 525-1150.

MANUSCRIPTS
New Literary Journal will publish anything of quality regardless of form, style, or lack of mass appeal. Send typed, doublespaced manuscript to 736 Cole, San Francisco, CA 94117.

MUSIC

Wanted: We buy used old guitars, banjos, mandolins, Martin and Gibson. The 5th String. 3249 Scott Street, 921-8282 after 12 noon.

NEED A GIG?
Or looking to put one together . . . Call THE MUSICIAN'S SWITCHBOARD. Active contact and referral service. Information about rehearsal space, copyright information, lessons, and more. Call in San Francisco: 626-6853 Mon.-Fri. 10-6. Sat. 12-5.

Heinrich Schutz Choir needs SATB, Tuesdays, 7:00 pm, Church of the Advent, 261 Fell Street.

PIANO TUNING AND REPAIR
652-6789

Waterbed dealer seeks to trade beds for tenor saxophones, motorcycle, car upholstery. 525-6088.

Armstrong flute, excellent condition $140/firm. Must sell. 391-7253, 824-3976.

Rehearsal studio with Grand Piano to share. 17 x 37, $75/month. 824-7961.

FREE USE OF MY PIANO
If you provide space, move, and I can use. Lauraine 386-0582.

Guild, Mark II classical guitar. Lauraine 386-0582.

Martin D-28 Mint '68, w/case, $500. Firm. James 285-2538. (Will consider trade for banjo.)

SF COMMUNITY ORCHESTRA forming. Auditions 9/15-9/19. Principal strings paid. Community Music Center 647-6015.

MUSIC as a psychic art for cosmic consciousness: seminars, workshops, consultations. For info, SSA envelope, 25¢, to Disciples of Thoth, 1254-7th Ave., San Francisco 94122.

OUTDOORS

DOWN JACKETS, SLEEPING BAGS Vests, Quilts. All handmade. Unique Colors, Low Prices. Call Ira. 526-4964.

PERFORMING ARTS

Modern, Ballet, Jazz and Tap classes taught by professional faculty. New term begins Sept. 15.
XOREGOS DANCE STUDIO
989-3167

PETS

Lonely Newfoundland puppy wants home with kids or other dog. $50 or best offer. Beth, 922-6712.

PHOTOGRAPHY

CAMERA REPAIR
Fast, Guaranteed Service. Free Estimate. Call 525-4204, East Bay.

HiQuality Optical Effects
16, s8, 35 - "Any visual effect". Titles, Freeze Frames, Multi-screen, TV spots, Mike 397-0172.

Creative Photographer. Portfolio, portraiture, etc. done in studio or out. Custom color work done in my lab at reasonable rates. Bill 655-9101.

Custom B&W darkroom work, 35 & 2¼ develop and proof $2, custom enlarging. 661-8335.

16 mm. movie camera, ideal for beginners. Bolex with three lenses, rewind crank & paralex. Very clean, asking $175. Dwight 863-7265.

Basic Photo classes. Tools, techniques, practice and theory. Individual learning. Lunch included. Enjoyable experience. 849-1000.

PORTRAIT PHOTOGRAPHY
A technique class on honest portrait taking. Taught by a experienced people photographer. Beginning Oct. 6. Pat Schwarz, 626-5477.

Complete black and white darkroom- Durst M600 enlarger, poly-contrast filters, trays, print dryer, etc. $200. 346-6737.

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MIA
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Male roommate to share 2 bd. high-rise apt. in Oakland. Call Larry-839-7161 after 6:00 pm and Sat., Sun.

$101. Woman wanted. Available October 1st. Share with 2 others, own room, unfurnished, fireplace, 21+, Marina Area. 986-2220, ext. 35 days; 922-5181 eves.

Employed male under 30 wanted to share light, airy, large flat near Valencia-Duboce. Own room $100. Prefer a quiet, responsible male seeking nice comfortable home, willing to share housekeeping chores. 863-1943 evenings, weekends.

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Male (30) prefer creative female (21-25) to share space, Sausalito apt. near water, bus, ferry. Probably gone most of the time. Your share $135.00. Leave return message at 332-9100. Box 121.

Share large country house with lonely male writer, 41. Help with upkeep, chores. Be good company. 45 min. S.F. leave message. 346-0209 or 707-425-7104.

Open intellectual man/woman over 30 to share 2 BR flat Diamond Hts. area-breathtaking view-$145 plus utilities - 648-8473.

Independent, together female 21-35 to share large, sunny Noe flat with male, 26. Fireplace, city view, sun porch. Two rooms of your own for $175/mo. 282-4297 evenings.

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Woman, 25, wants to share with other female(s) a flat near Muni lines "K", 10, or 12. Can pay around $70-$80 plus utilities. Please, no smokers, dope, communes, food co-ops, or kids. Call Shelley at 387-4475 in the evenings.

Fine cook wants lodging in congenial home for p.t. work; into sidereal astrology, writing and music. Have dog and car. Karen 863-0467.

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4 Room Flat, Garden, darkroom, primal box, Sept. 16 - Nov. 1st, $315. 285-0828. Dolores Park.

NEW DEADLINE

The Classified Ad deadline will move to Fridays at 3:30, beginning Friday, September 19.

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Riders needed to share expenses to N.Y./Chicago on Bus/camper. W/music, toilet, bunks, etc. Leaving next 5 days. Dusty - 332-9100.

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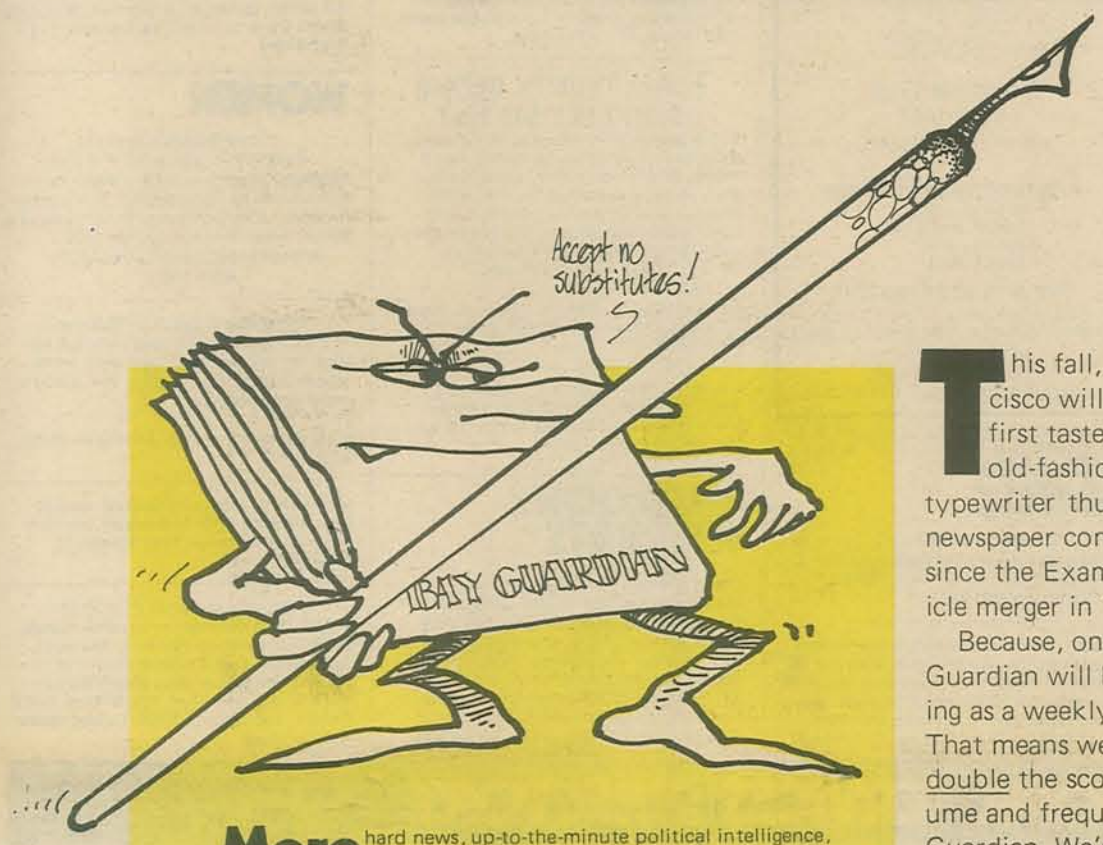
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